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The third part of the volume consists of the two books from the Mahābhārata which recount the Pilgrimage of the Heroes to Heaven. But, as Mr. Arnold is no doubt well aware, these two books are comparatively recent additions to the great poem. They can scarcely be reckoned as true parts of the *Iliad* of India. The central story of the Mahābhārata narrates the tribal feuds of the ancient Aryan settlers near Delhi, and occupies but one-fourth of the whole, or about 50,000 lines. The remaining 170,000 lines are a mere encyclopædia of Indian mythology, compiled at wide intervals by the Brahmins with a view to teaching the military caste its religious duties. Among these additions, the two sections, now given, come late as regards time, and last in the usual literary sequence of the books of the epic. They tell how the Five Heroes, smitten by remorse after their crowning victory, gave up their kingdom, and departed with their faithful dog to seek the heaven of Indra among the snow-topped Himālayas. One by one

the pilgrims died upon the road, till only the eldest brother and the dog reached the gate of heaven. Indra invited the hero to enter; but he refused, if his lost wife and brethren were not to share his immortality. The prayer was granted, but he still declined, if his faithful dog were not also admitted. This could not be allowed, and the hero, after a glimpse of heaven, was thrust down to hell, where he found many of his old comrades. He resolved to share their desolation rather than to enjoy Paradise alone. But, having triumphed in this final trial, the whole scene was revealed to be *māyā*, or illusion, and the re-united band entered heaven, where they rest for ever with Indra.

The beautiful story thus baldly summarised is told by Mr. Arnold in forty-three pages of flowing verse. He seems to have partly followed the lithographed text which, if we mistake not, he issued when Principal of the Poona College many years ago; and partly the earlier Calcutta edition of 1834. But his rendering is a spirited paraphrase, rather than a translation. It is his glory to have quickened the deep humanity of these two fragments into a living poem for English readers; and to make us realise the unselfish piety which forms the key to the character alike of the Indian hero and of the Indian saint.

Mr. Arnold has rendered the Last Journey episode into delicate English, which suggests the *Idylls of the King*; indeed, the opening lines curiously recal the monologue of Tennyson's Ulysses. The Indian heroes thus set forth their resolve:—

“Oh, noble Prince,
Time endeth all: we linger, noose on neck,
Till the last day tightens the line, and kills.
Let us go forth to die, being yet alive.
And Kunti's son, the great Arjuna, said,
'Let us go forth to die! Time slayeth all,
We will find Death, who seeketh other men.'”

The refusal of the surviving brother to enter heaven alone is given in a stirring passage, unfortunately too lengthy for quotation. Not for heaven itself, he cries at last, will he quit

“this poor clinging dog,
So without any hope or friend save me,
So wistful, fawning for my faithfulness.”

It is, however, the first part of the volume which especially interests us. Hinduism, like other great religions of the East, rests upon self-renunciation, and its outward observances centre in the ascetic life. But reformers frequently arise who preach that the liberation of the soul is not to be obtained by the mortification of the body; and that the path of duty leads, not to the cell of the hermit, but through the marketplace and busy haunts of men. About the thirteenth century there seems to have been a general desire in Northern India for something young and beautiful to adore. This desire found its object of worship in Krishna, and its poet in Jayadeva. The movement has had various developments; on one hand, organising itself into a religion of pleasure for an opulent banking sect; on another side, taking the tender form of the adoration of Bāla Gopāla, the beloved child-god of Hindu women. The religious writings of these sects consist in part of mystical amorous poems. One of their best-known

compilations is entitled the "Ocean of Love;" one of their purest and freshest is the "Song of the Divine Herdsman," which Mr. Arnold now renders into English.

Its theme is a very old one—the struggle between the higher aspirations and the lower instincts which takes place in every complete man. The young Lord Krishna neglecting Rádha, his soul's love, to amuse himself with the woodland nymphs, is the Indian Tannhäuser upon Venusberg. But to the Teutonic version Christianity has imparted a deeper pathos and a more subtle sense of moral pain. The social conventions with regard to the sexes among the Western races render it difficult for us to look at such matters from the more simple Eastern point of view. By law cometh sin, for sin is the transgression of the law; and what in Tannhäuser is guilt, in Krishna is only folly: a temporary preference of the lower to the higher, to be pitied and even blamed, but from which his ultimate rescue is assured. The first scene is the temptation in the forest. The young god, forgetting Rádha, lingers among groups of laughing girls, whose

"eyes, afire with shy desire, veiled by their lashes black,
Speak so that Krishna cannot choose but send their message back;"

till at length, in spite of an inward "sense of loss," "Krishna is theirs in the forest, his heart forgets his home." The second canto begins with a beautiful lament of Rádha, "Ah, Wanderer into foolish fellowship;" it ends with Krishna's vision of his true love and his penitence. At the risk of injustice both to the poet and to the translator, want of space compels us to isolate a few verses from Krishna's Farewell:—

"My feet with the dances are weary,
The music has dropped from the song,
There is no more delight in the lute-strings:
Sweet Shadows! what thing has gone wrong?"

"We will play no more, beautiful Shadows!
A fancy came, solemn and sad,
More sweet, with unspeakable longings,
Than the best of the pleasures we had.

"Ah! delicate phantoms that cheated,
With eyes that looked lasting and true,
I awake—I have seen her, my angel:
Farewell to the wood and to you!
Oh, whisper of wonderful pity!
Oh, fair face that shone!
Though thou be a vision, Divinest!
This vision is done."

With the penitence of Krishna a European singer would probably have concluded his tale. But the Indian sense of poetic justice requires an interval of self-purification before pardon can be won; and the parting of the young god from his "foolish fellowship" marks the commencement of the higher significance of the poem. According to the Hindu idea, each man must work out his own redemption. This is the modern product of the old Buddhist doctrine of *Karma*, or the law of cause and effect as applied to the soul. Throughout nine cantos, therefore, the penitent is agitated by hopes and fears. The third canto discloses "Krishna troubled," lamenting that

"I wronged thy patience till it sighed away."

The fourth canto shows us "Krishna cheered;"

but, in the seventh, Krishna is "Again supposed False" by Rádha:—

"Something then of earth has held him
From his home above,
Some one of those slight deceivers—
Ah, my foolish love!"

"Earth will of earth! I mourn more than I blame."

Here is a single verse from Rádha's exquisite soliloquy "In vain, in vain":—

"And vain! yes vain!
For me too is it, having so much striven,
To see this slight snare take thee, and thy soul
Which should have climbed to mine and shared
my heaven,
Spent on a lower loveliness, whose whole
Passion of claim were but a parody
Of that kept here for thee."

The ninth canto brings "The End of Krishna's Trial." In the eleventh, Rádha and Krishna are for ever made one; Cupid is united with Psyche, the senses are reconciled to the soul. All this might be highly improving, but in European hands it would be apt to be very dull. The Indian poet has given us, instead of a sermon, a woodland idyll redolent of wild-flower aroma. The laments of Rádha for her foolish wanderer, Krishna's hesitations and self-reproaches, with the messages that speed between them, only serve to impart an element of human pathos to the lovely forest scenery amid which the poem unfolds itself. Throughout, there is the Hindu feeling that Krishna's repentance must inevitably conduct him to higher things, precisely as his self-indulgence led him into lower pleasures. The law of cause and effect acts equally in both cases. Krishna's penitence is not a morbid retrospection of the past, but a building of more spacious mansions for the soul in the future. We know of few situations so perfectly poetical as Krishna's appeal to Rádha in Paradise:—

"Sweet judge! the prisoner prayeth for his doom
That he may hear his fate divinely come."

Or, again, in his impatience for her answer—

"Ah me! I am that bird that woos the moon,
And pipes—poor fool! to make it glitter soon."

The last canto is a perfect outburst of rejoicing, whose beauty we do not venture to mar by isolating single lines. "The thought of parting," says an earlier song—

"The thought of parting shall not lie
Cold on their throbbing lives,
The dread of ending shall not chill
The glow beginning gives."

So much of this rendering is instinct with genius, that we decline to notice the marks which it bears of being done amid the pressure of other duties. The inconsistencies in the spelling of Indian words must have escaped the author's eye in passing the sheets through the press, and could easily be set right by any beginner in Sanskrit. But we hope that Mr. Arnold will find it possible to reconsider the name which he has given to Jayadeva's poem. Its Sanskrit title is simply "The Song of the Divine Herdsman," the two latter words suggesting to the Indian ear a tender significance, similar to, although less definite than, that which the "Divine Shepherd" would convey to the Christian heart. To call such a poem "The Song of Songs" suggests a Hebrew analogy, as offensive to the educated Hindu as it is misleading to the English reader. Devout minds of all races have the gift of

deriving edification from their national sacred books; and we are fortunately instructed by the italic heading to the seventh chapter of the *Song of Solomon* to receive its realistic catalogue of the fair one's charms as "a further description of the Church's graces." But the Hebrew poem, however valuable as an early relic of Syrian harem life, is the product of human emotions very different from the sweet religious imaginings of Jayadeva. With this single note of dissent, we commend to the public a work from the perusal of which we have ourselves derived a rare pleasure.

W. W. HUNTER.

To the Central African Lakes and Back. By Joseph Thomson. In 2 vols. With Portraits and Maps. (Sampson Low.)

Books on African travel should be a drug in the market. So many of them have seen the light within the last few months that only literary merit of a respectable order or the achievement of some remarkable discoveries is likely to win favour with the public. Mr. Thomson's book may claim attention on both these grounds. No geographer can afford to neglect the information which he is in a position to give; while the general reader is sure to derive considerable amusement, together with instruction, from the vivacious narrative in which the author has related what befel him. Few expeditions carried out at so small a cost, and within so short a space of time, can boast of having achieved results of such sterling value; and had it not been for the lamented death of Mr. Keith Johnston, the gifted and promising leader of this venture, which occurred on the very threshold of the region to be explored, we feel sure the results would have left nothing to be desired. Mr. Thomson feels this very keenly, and he claims the indulgence of his readers on account of his geographical shortcomings. Not having been trained to the work, he felt himself unequal to the determination of latitudes and longitudes; and there can be no doubt that his track would have been laid down with far greater accuracy had his leader been spared to us. The author's geological observations, however, go far to compensate his comparative failure in this respect; and, after all, we deem it better that an explorer, not thoroughly competent, should abstain from attempting astronomical observations rather than make a parade of long lists of latitudes and longitudes which, on a closer examination, have to be laid aside as utterly untrustworthy.

As an explorer of new lands, the author has been exceedingly fortunate, and through his exertions large blanks upon our maps have been filled up. He was the first to travel by a direct route from the sea to the northern extremity of the Nyassa; he was the first, too, who travelled from the lake named to the Tanganyika; and, although Mr. Stewart closely followed upon his heels, the credit due to the first explorer of a region must be awarded him. He made an effort, besides this, to trace the Lukuga to its confluence with the Lualaba; and, although not successful in this respect, owing to the hostile attitude of the native chiefs, he nevertheless was able to set at rest the question whether and under what circumstances the Lukuga is an outlet of the

greatest among the lakes of Equatorial Africa. So strong was the current of the river near its outlet from the lake that "the paddles proved quite useless in making head-way against the stream," and the voyagers "had to pull along the edge by overhanging branches, wading where the water was not too deep." Lower down, where the river has scooped itself a channel through the mud-barrier which at the time of Stanley's visit blocked back the waters of the lake, the current was so powerful that "not for any reward would the canoe-men venture into it."

The information gathered by the various explorers of the lake, among whom Mr. Hore, owing to the care with which he recorded his observations, must be awarded the foremost place, fully justifies the authors' assumption that the outflow is intermittent, and depends altogether upon the amount of precipitation, which may vary exceedingly from year to year. It is quite possible that the next traveller may find little or no water leaving the lake, for, even during the few months over which Mr. Thomson's stay extended, he noticed a perceptible difference in the amount discharged, and Tanganyika was almost visibly retiring to its normal state—that of a slightly brackish inland lake, over which evaporation and precipitation fairly balance each other. The rainfall is all the more decisive in connexion with this question, as the area drained by this huge lake is very small, and the rivers which flow into it are, with few exceptions, of insignificant size. In forming his theory of the formation of the lake, Mr. Thomson, a true disciple of his teacher, Prof. Geikie, rejects volcanic or other convulsions of nature. According to him, the "basin of the Tanganyika had its origin in the formation of a great fault or narrow depression of great and unknown depth." He brings forward good reasons for believing that there was a time when the greater portion of Central Africa was occupied by a vast inland sea, of which Tanganyika formed a part, and which has since been drained through the Congo and Zambeze. That this sea "was originally salt seems to be shown by the fact that many of the shells of Lake Tanganyika are of a markedly marine type." The collection of shells brought home by the author, and which Mr. Edgar Smith, of the British Museum, describes as "one of the most remarkable additions to the conchological fauna of Central Africa that has ever been made," fully bears out this theory. Most striking among its novelties are *Limnotrochus thomsoni*, an exact mimic of a marine trochus, and *Syrnolopsis lacustris*, which has been so named on account of its great similarity to a marine genus called *Syrnola*. The conchological fauna of the Nyassa is quite distinct from that of Tanganyika; and the former of these lakes, therefore, at no time formed a part of the great inland sea referred to.

The narrative portion of this record of travel truly reflects the individuality of the author, who revels in the task set him by the Royal Geographical Society, makes light of obstacles which would have caused others to turn back, and occasionally is a trifle indiscreet. As the leader of a caravan, he has exhibited quite remarkable gifts; and the in-

fluence which he established over his band of followers, and the success with which he led 150 men into the wilds of Urua and back again without suffering a single loss from desertion, are things to marvel at in a young man scarcely merged upon manhood. May a like success attend the explorations upon which he is now engaged on behalf of the Sultan of Zanzibar!

E. G. RAVENSTEIN.

VAN DER LINDE ON THE LITERATURE OF CHESS.

Quellenstudien zur Geschichte des Schachspiels. Von Dr. A. v. d. Linde. (Berlin: Julius Springer.)

(Second Notice.)

THE *Quellenstudien*, which must be regarded as supplementary to the author's larger *History of Chess*, are divided into four sections. The first, and by far the longest and most important of these, "Chess in the Middle Ages," is that with which we shall here be chiefly concerned. In this section the progress of the game is traced from its earliest home in India, through Persia and the Arabs (of course not merely in Arabia), to its first beginnings in the West; and the changes gradually introduced into European chess are illustrated by a comparison of the MS. materials of the three centuries 1200–1500 with the earliest printed books. It is from this complete presentment of the treasures of medieval chess, the unacknowledged sources of the chess problems of the Renaissance and of much that has been retained in later collections, that the book derives its title and the chief part of its value. Section ii. treats of the "Abarten," or corruptions of ancient chess, including the Chinese and Japanese varieties of the game, often described before. The third section, called "Miscellanies," deals with such subjects as ancient boards and men preserved in museums, the two latest automata, "Ajeeb" and "Mephisto," chess with living figures, anecdotes of chess players, literary curiosities such as Heine's chess-novel *Anastasia* and his correspondence with Klinger, and lastly, a MS. introduction to chess, in German, dated 1728. We learn that Ajeeb means "wonder" in Arabic, and Dr. v. d. Linde makes merry with the German newspapers which followed the English translation instead of the proper German form "Adschib." Some of us, who have been exercised at seeing English maps reproducing the German spelling *Dobrudseha* for *Dobruja* (sometimes with startling effects upon pronunciation—we have heard *Dobruđska*), may be consoled to find that this species of error is not confined to the less learned nation. The list of persons otherwise distinguished who have played chess includes President Grévy and the late Prince Consort, and attests the variety of Dr. v. d. Linde's reading; but the notices are mostly exceedingly trivial, and there is a conspicuous absence of good stories. There is nothing in the whole chapter half so good as the description, in Bishop Wilberforce's *Life*, of the Prince playing "Vierschach" on Sunday evenings, and asking the Bishop to join, with the Bishop's explanation of how it might be right for the Prince as a layman and (*sotto voce*) a

German, but not for him, an English clergyman. We own that we think this whole section were better away. It is disappointing to see a work really scientific in its general character descending to the level of Twiss and the anecdote-mongers. Section iv. is entitled "Ex Oriente Lux," and would no doubt have found its natural place in the first part if the materials had arrived in time. It is an account of the chess MSS., in Arabic and Turkish, discovered at Constantinople within the last year by Dr. Paul Schroeder, dragoman to the German embassy, to whom the entire work is dedicated. The new matter thus brought to light includes some openings and end-games from the actual play of eminent Eastern chessists, but, on the whole, seems less interesting and instructive than the earlier portion of the volume.

As has been already said, the main interest of the work centres in the record of medieval chess problems and the proofs they afford of the late origin of the modern game. It has long been known that the distinctive feature of modern chess is the enlarged power of the Queen and Bishop. The former, instead of being the most powerful piece, was originally the weakest, and, under its primitive name of Fers (Minister or Vizier), was only allowed to move one square diagonally forward or backward. The Bishop (Alfil, Elephant) moved two squares diagonally, and commanded only the square next but one to it, not the intervening square; but, as with the Knight, its command of the third square was not obstructed by any other piece that stood in the way. The period when these two pieces acquired their additional powers is now determined to have been between 1450–1500; but it may be observed that Staunton, whose authority Dr. v. d. Linde systematically disparages, had arrived with his inferior materials at a tolerably close approximation—"some time in the fifteenth century" (Staunton's *Praxis*, p. 10). The transition period, as the present work abundantly shows, extended some way into the sixteenth. Of the early printed books included by Dr. v. d. Linde in his "Sources," the work of the Spaniard Lucena (1497) is distinctly "transition," as he shows by giving the double set of rules; that of the Portuguese Damiano (1512) marks its author as the real founder of the modern school. Other tracts and pamphlets, hardly to be called books, down almost to the year 1550 show either a reaction in favour of the old, or at least the very slow diffusion of the new rules.

The MS. materials, known hitherto only by selections, but now printed for the first time in a complete form, follow almost without exception the earlier models. They consist almost exclusively of end-games or problems, varied only, in the case of Arabic MSS., by a few examples of *tabyat* or openings, not involving, as in the modern game, a struggle for position from the very first, but apparently allowing each player a certain number of moves (eight, ten, or twelve) for the quiet development of his forces, without advancing beyond his own half of the board. These problems, when they first occur, are exhibited by Dr. v. d. Linde on diagrams; afterwards cross references are substituted for the diagrams, and serve to show to what an extent

the early collections repeat one another. The earliest "source" thus laid under contribution is an Arabic MS. in the British Museum, of date A.D. 1257, already partially collated by Forbes. Next follows a work compiled about the year 1283, by order of Alfonso X., or the Wise, King of Castile. The original Spanish MS. is in the library of the Escorial, and was imperfectly described by Dr. v. d. Linde in his former work; he has since had access to a complete copy made for Sir Frederick Madden under the superintendence of the well-known scholar, Don Pascual de Gayangos. The moves are first described, then follow 103 problems, to which the term "juegos de partido," used also by Lucena and corresponding to the "jochs partitis" of Vicent and the "jeux partis" of early French chess, is now first applied. Elsewhere we have in Latin "Liber de partitis Scacchorum." Contemporary with Alfonso was Nicholas de Saint Nicholai, whose collection of problems remained the standard work of the fourteenth and fifteenth centuries. With it are associated the rules for playing of Jacobus de Cessolis, interesting as having formed the ground-work of Caxton's *Game and Playe of the Chesse* (1474). No less than fifteen MSS. of this collection are catalogued by Dr. v. d. Linde (*Erste Jartausend*, arts. 1864-78), and described in the *Quellenstudien*. The oldest codex is in Latin, of about the year 1300, and preserved at Florence; in it the writer calls himself "Bonus Socius," apparently the earliest protest against the notion that chess is an "unsociable" game. A second recension, also in Latin, is the Parisian MS. 10286; an old French copy, at Wolfenbüttel, is that from which the knowledge of this author was first revived in modern times; the most complete, also in French, is MS. Par. 1173, in which the 192 problems of "Bonus Socius" are swelled to 290. From this last we learn that the writer was a Lombard; and the recent careful investigations of Dr. Ernst Köpke, of Brandenburg, have proved the same of Jacobus de Cessolis (= Jacopo da Cesele). Both had formerly been accounted Frenchmen, and the latter described as a monk of Rheims, born at a village called Cessoles, in Picardy. The remainder of the fifteen are mostly shorter selections from the foregoing. German MS. treasures are represented by a Göttingen codex, bearing traces of Spanish origin in peculiarities of spelling (*estultus* for *stultus*, &c.), but by its date, 1490-95, coming down to the incunabula of printing; and by the MS. written by Guarinus in Italy, in 1512, but now in a private collection at Berlin, containing seventy-six problems selected from "Bonus Socius." The British Museum possesses two MSS. in Old French comprising chess among other miscellaneous subjects; the Cotton MS., Cleopatra B. ix., formerly belonging to the Benedictine Abbey of Abbotsbury, in Dorsetshire; and that of Bibliotheca Regia 13 A. xviii., written in various hands of the thirteenth and fourteenth centuries. The earliest in the English language is the Porter MS. in Mr. Rimington Wilson's collection, about 1453-54; this agrees with the older texts in presenting the moves of the Queen and Bishop according to the ancient limited fashion.

The first hint of a more powerful piece than the Rook occurs in Bonus Socius No. 29, a problem in which the Rook has the power of the Alfil, or limited Bishop's move, in addition to its own. The solution runs: *Albi habent primum tractum, et volunt mattare nigros ad ij tractum, et roccus valet alfinum et roccum et utriusque tractum facit*; in the French text, "et le roc uaut 1. roc et 1. au fin & fait lun trait & lautre." This, it would seem, was merely tentative, and bore no fruit for something like a century and a half. We then begin to find the two modes of play flourishing side by side; and a Florentine MS. of the fifteenth century, giving both rules, calls the new chess "alla rabbiosa," from the greater violence of the attack when so powerful a piece was added. The enlarged power of the Alfil is more obscure and difficult to trace than the transformation of the Fers into the Dama or modern Queen. On this transition period a remark of Dr. v. d. Linde's is fully borne out by the earliest printed books—namely, that the old rules continued to prevail in problems after the new had obtained a footing in practical play. It was in this way alone that the extant problems could still be made available.

The series of printed chess works begins with the now lost treatise of Vicent, in the Catalan dialect of Spanish (Valencia, 1495, quarto). Only the title-page and colophon of this work have been preserved: the former runs:—

"Libre dels jochs partitis dels schachs en nombre de 100 ordenat e compost per mi Francesch vicent natural de Segorbe;"

the latter:—

"A loor a gloria de nostre Redemtor Jesu Christ fons escabat le dict libre que ha nom *libre dels jochs partitis dels schachs* en la insigne ciutat de Valencia e estampat per mans de Lope de Roca Alemany e Pere trinchet librere."

The only known copy belonged to the famous Abbey of Montserrat, near Barcelona; and it has hitherto been believed that it was lost in the Carlist War of 1834, when the conventual library was dispersed. We now learn, from the researches of Dr. Volger upon early Spanish printing, that the book was last seen for certain in 1796, and probably perished when the abbey was sacked by the French under Suchet in 1811. On the same authority, Lope de Roca Alemany is identified with a German who printed at Murcia under that name as early as 1487, and whose real name must have been Wolf von Stein, or Wolf von Fels; Peter Trinchet, also a German, is met with at Barcelona before the date of this work, and at Montserrat in 1499. This is a good example of the thoroughness of Dr. v. d. Linde's bibliographical workmanship. He is less happy in a suggestion that the author's name probably stood in the original as *vicent* = Vincent, forgetting, apparently, that Vicente is the regular Spanish form of the name. It would have been more to the purpose to have pointed out that *loor* should rather be *loor*—i.e., *l'onor*. The next writer, and the first whose work is extant, is the Castilian Lucena (Salamanca, 1497). The comparative merits of this author and his successor, Damiano (Rome, 1512), are

placed by Dr. v. d. Linde in a new light, greatly to the advantage of the latter. Because 100 out of Lucena's 150 positions are found also in Damiano, it was assumed that they had been borrowed. In reality it is highly probable that Damiano, working independently on the same MS. materials, had never seen Lucena's book; and it is quite certain that he made a much more intelligent use of the copious stores at his command. Lucena gives the rules both of old chess (*del viejo*) and of new (*de la dama*); but he must have been a very indifferent player, and afflicted with a bad memory. It would seem that the old rules come natural to him, and that he is painfully trying to acquire the new; he gets hopelessly confused between the two, and occasionally gives the same position twice over (e.g., 44 is described as *del viejo*, and repeated as 73 *de la dama*). Damiano, on the other hand, is consistently modern in his rules, and merely gives a single example of the old leap of the Bishop; while in the openings of games he shows a distinct advance upon Lucena.

The German tracts on chess (calling it *Schachzabel*) of Jacob Mennel (Constance, 1507) and Jacob Köbel (Oppenheim, 1525-35) know nothing of the modern game. The earliest French pamphlet, that of Denis Janot (without date, but between 1530-40), contains twenty-one problems, all moving equally upon the ancient lines. The title of this work has perplexed the learned editors of the German *Handbuch*, as well as less scholar-like persons; they speak of it more than once as "the Sen Svit"—an expression suggestive of any language rather than French. A few words of the title-page (which is too long to quote entire) are enough to clear up the mystery: *SENSVIT IEVX || Partis des eschets* allows us to recognise the verb *s'ensuit*, common enough, like "here followeth" or "here beginneth," in those early times of book-making.

Dr. v. d. Linde is above all things a great linguist. The long list of his published works shows that he writes in two languages—German and his native Dutch; and his multifarious reading embraces all civilised tongues, and some barbarous. He likes nothing better than to point out the small (as well as great) mistakes of other people. Having once occasion to refer to Cleasby and Vigfusson's Icelandic Dictionary, he appends a (*sic*) to Mr. Vigfusson's name, as if that gentleman did not know how to spell it himself (p. 246). He is not, however, uniformly happy in printing quotations from foreign languages; and the following specimens, which are not exhaustive, do not, somehow, look to us as if they were due to the printer. He gives the concluding words of the *Libro del Acedrex*, which recite King Alfonso's titles (p. 73): *Sennor de Castiella e de Leon . . . de Murcia, de Taken (sic, but it should clearly be Taken or Jaen)*. Describing some chess-men traditionally supposed to have belonged to Karl the Great, he quotes from a French work of 1670, "qui font [sont] de cristal," where the long *s* has evidently been mis-read (p. 55). Among some notices from the Cotton MS. of events at Abbotsbury, where it was written, we read (p. 192), "XVII. Kal. Oct. obiit domprius

Rogierus Abbas huius loci in albis;" of course it should be *dompnus*, a form of *dominus* well known on tombstones and monumental brasses. And lastly, the letter of an Italian correspondent is printed with such mistakes as the following (p. 221):—"Ma vuol Ella sapere dove si trova davvero [davvero] una rarità, anzi un libro farse [forse] unico al mondo in fatto di Scacchi . . . Mi pane [pare] che sia un Vincent . . . Credo che questa notizia potrebbe interessare [interessare] molto il di sei [lei] amico di Berlino." The very same note in which this quotation occurs contains (so Nemesis will have it) a characteristic attack on Forbes for trusting to the "baseless authority" of Staunton, and this on a point (the date of the modern game) as to which our author is in substantial agreement with those writers.

We hope that Dr. v. d. Linde will not accuse us of "bauernfängerei" (with a small *b*), or "picking up pawns." As the Muratori or Pertz of chess, he has given to the world the *monumenta inedita* of the game in a form not likely to be soon superseded, and we heartily thank him for a most valuable book. But he is just a little too fond of throwing stones at his predecessors; and we have thought it only right to point out that his own edifice is not quite free from brittle materials.

WILLIAM WAYTE.

Poems. By Oscar Wilde. (David Bogue.)

THIS volume has for many reasons been looked for with interest. Mr. Wilde has rightly or wrongly been marked out as representing the newest development of academical aestheticism. He has had to undergo the irrational abuse and ridicule, and the still more irrational flattery, earned by principles and tendencies with many of which he can have but little sympathy. His poems will therefore be read with the twofold purpose of discovering what these new teachers have to say, and what claim Mr. Wilde has to be heard by the public whom he addresses. That the latter claim will be conceded no one who has read these poems can doubt. They are the product of a fresh, vigorous mind, dowered with a quick perception of the beauties of nature, with a command of varied and musical language, with a sympathetic sensuousness which would gain rather than lose by the vesture of a thicker veil. Critics may blame or praise; they cannot speak of Mr. Wilde's work with contempt. But the message of the new gospel is not delivered with so clear a note. We are bewildered by the irregular pulsations of a sympathy which never wearies. Roman Catholic ritual, stern Puritanism, parched Greek islands, cool English lanes and streams, Paganism and Christianity, despotism and Republicanism, Wordsworth, Milton, and Mr. Swinburne, receive in turn the same passionate devotion. Perhaps this inconsistency is more attributable to the author than to the school. Keats has told us that

"the imagination of a boy is healthy, and the mature imagination of a man is healthy, but there is a space of life between in which the soul is in a ferment, the character un-

decided, the way of life uncertain, the ambition thick sighted."

Let us remember this, and be charitable and patient.

The book is artistically arranged, as might be expected from its brilliant binding and its luxury of type and paper. As at a cunning concert, songs and ballads alternate with longer flights of melody. "Eleutheria," a collection of small poems, mainly sonnets, more or less concerned with freedom, is followed by the Garden of Eros, a graceful tribute to Swinburne, Morris, and Rossetti. Up to this point we are checked by many faults, both of extravagance and imitation. Then follows a spell of songs under the name of "Rosa mystica," a flower of Italian travel, which shows, if nothing else, the poet's love for Italy, and his command of the "large utterance" which befits her praise. Then succeeds an exquisite poem, "The Burden of Itys," a dissolving view of Greece, Italy, and England fused into one by the song of the nightingale common to all. Here, however, the discord which shrieks so untunefully in "Charmides" is first heard. Mr. Wilde's audacious sensuousness should have felt that "the Venus of the little Melian farm" and the *Dawn* of Michelangelo were too sacred to be profaned by passion.

A batch of smaller poems, including a sweetly musical tribute to the poet's college, Magdalen, and some stanzas for music, of which we are glad not to have the setting, is followed by "Charmides," the longest poem in the volume. It is full of music, beauty, imagination, and power; but the story, as far as there is one, is most repulsive. Mr. Wilde has no magic to veil the hideousness of a sensuality which feeds on statues and dead bodies. Let him learn a lesson from the *Vénus d'Ille* of Mérimée, where the ground-thought is a *bourdon* of horror through the whole of the dreadful story. Then come more songs, tributes to Keats and Shelley, to Florence and Greece, very musical and passionate, and some mediæval ballads which would be more effective if Mr. Calverley had never taught us the burden of "butter and eggs and a pound of cheese."

We must hurry on to the last long poem, "Humanitad" (why not Humanidad?), a praise of those who have fallen martyrs to the enthusiasm of humanity, and of that enthusiasm itself as the conqueror and expeller of baser passions. We think that as Mr. Wilde's work progresses this poem will be found to mark a transition to a deeper and fuller tone than he has yet had strength to strike.

The volume ends with a lament on the bitter-sweet of love, written in a lingering metre, a trochaic Alexandrian, full of melody and pathos.

"A! what else had I to do but love you: God's own mother was less dear to me,
And less dear the Cytherean rising like an argent lily from the sea.
I have made my choice and lived my poems, and
though youth is gone in wasted days,
I have found the lover's crown of myrtle better
than the poet's crown of bays."

We have no space to justify our opinion by quotations, but we lay down this book in the conviction that England is enriched

with a new poet. If Mr. Wilde, keeping his passion, his sense of beauty, his gifts of language and metre, will apply to himself the stern self-discipline through which alone those whom he admires have obtained the excellence which is theirs, there is no boyish dream of fame or ambition which he may not at some time satisfy. But if he continues to prefer the meed of the lover to that of the poet, emotion to reason, extravagance to chastity of taste, he will find that the Byronic despair which lends grace to the work of five-and-twenty turns to a most unpoetical reality in maturer years.

OSCAR BROWNING.

NEW NOVELS.

My Love. By Mrs. Lynn Linton. (Chatto & Windus.)

Mrs. Geoffrey. By the Author of "Phyllis." (Smith, Elder & Co.)

Love, Honour, and Obey. By Iza Duffus Hardy. (Hurst & Blackett.)

The Husband's Secret, &c. By Richard Dowling. (Tinsley Bros.)

A Parson's Story. By Evans Heathcote. (Remington.)

Darcy and Friends. By Joseph McKim. (F. V. White & Co.)

MRS. LYNN LINTON's present book is in rather curious contrast with her ordinary work. There is nothing tragical in it, no violent social satire, no questionable allusions, and we fear we must add very little interest. An amiable but commonplace young man falls in love with an amiable but commonplace young woman, and their love is for a time thwarted by the selfishness of the girl's father. This father, Frederick Branscombe, is the most elaborate character in the book. The elaboration is as usual satiric in intent, but the satire is not particularly happy. The handsome old fop who victimises his own family, and even imposes on some strangers, has been treated many times since Mr. Turveydrop, and the character is rather hackneyed. Mrs. Lynn Linton has been lavish of minor characters, but of these only two, the young widow Augusta Latrobe and her termagant of a mother, Mrs. Morshead, have much vigour or originality. According, moreover, to a too common habit with the author, she has made Mrs. Morshead not merely a tyrant, but a coarse and vulgar old scold who would certainly not have been tolerated by any neighbourhood unless her rank had been either much lower or much higher than it is represented as being. A great deal of pains is spent on two young ladies, Gip and Pip Pennefather, who are represented as incarnations of harmless slang; but in whom the slang seems to us to get the better of the harmlessness. The book is on the whole the weakest work of its author that we remember to have read.

The author of *Mrs. Geoffrey* has done her best to spoil that work of fiction. She has written it in the present tense to begin with. She has attributed to her characters a

tremendous knowledge of the classics of all languages, which enables them to quote in the most apposite but least probable manner on all occasions. Her grand passages ("as though, during the hours when darkness lay upon the earth, the dread daughter of chaos, as she traversed the expanse of the firmament in her ebony chariot, had dropped heaven's diamonds on the land") are equally gratuitous and grotesque. She is sometimes vulgar and very often silly, as in a ridiculous passage in which the component parts of a tea service are spoken of in Dickens' worst manner, and in her account of an impossibly æsthetic Lady Lilius. But these faults are not always present. *Mrs. Geoffrey* is not all grand language, or all clumsy and second-hand satire, or all nonsense about teapots "lifting up their haughty noses." The characters sometimes forget to ask us, "What does Feltham say?" or "What does Richter call it?" Then we have a lively story with a very pleasant central portrait of a wild Irish girl of the best type. The tragic personage of the book, Paul Rodney, is not quite a success, but even he gives the opportunity for some fair pathos; and the comic man is sometimes amusing.

Miss Hardy has not previously written so good a book as *Love, Honour, and Obedience*, and it is only a pity that it is not better. It has, however, some grave faults of incident, construction, and character. A woman might first defy and then leave her husband in the way in which Zeb Wolfe is represented as leaving hers; a husband might poison his wife out of pure love because he felt that a possible revelation of her unconscious bigamy would be very painful to her; and, in the high-wrought incidents of the last few chapters, there is nothing absolutely impossible or even improbable. But fictitious possibility and probability are not absolute, but relative. What the reader wants to be made to feel is not that the things could be done, but that the doers would be likely to do them. In other words, Miss Hardy has not quite mastered the great secret of character. Some of her personages, especially Zeb, are fairly well imagined, but hardly any of them is well carried out. The principal figure, especially, Silas Warwick Wolfe, is insufficient and sketchy. Many of the minor figures, too, are stiff and unlikable. Still, the book has a good deal of interest, and even a certain power.

Mr. Richard Dowling has collected in three volumes one story of some length and a considerable number of very short tales. "The Husband's Secret" displays its author's power of managing sea-coast scenery and depicting unusual and rather terrible events in a properly gruesome and exciting manner. The smuggler's cave, with its "bell" of rock hanging from the roof, and the secrets which that bell hides, is very well described. The crime on which the story turns is somewhat obscurely indicated; and the conduct of a considerable number of the personages is not managed with that regard to probability which is desirable. But the story is a fair specimen of Mr. Dowling's peculiar vein. Some of the shorter tales are good, notably "The Respectable Seafaring Man," an

"arabesque," as Poe might have called it, quite in Poe's own manner as to conception, though the great American would have worked it up differently.

A Parson's Story is a rather odd book, in which the story is mixed up in a very queer fashion with all sorts of side remarks about Ritualism. With this the actual plot has nothing whatever to do. It is a story of ghosts, of false suspicions, of elaborate unravellings, &c. There is not much positive merit about the book, the style being sometimes slovenly and the workmanship amateurish. But it seems that the author with care and practice might do something better.

Darcy and Friends is a representation of the state of Ireland which may or may not be overdrawn. According to this, not merely the paid and presumably mercenary officials of secret societies are capable of taking blood-money, but the Roman Catholic clergy are tarred, or, rather, rouged, with the same brush. The action of the book is a little confused, and its characters not too life-like; but there is a certain unconventionality about it which has some attraction, and it seems as if it might be a faithful enough picture of the state of mind of some Irishmen. The "Thoughts of a Fenian at Woolwich," as one of the chapters might be called, are curious.

GEORGE SAINTSBURY.

CURRENT LITERATURE.

The New Playground; or, Wanderings in Algeria. By Alexander A. Knox. (C. Kegan Paul and Co.) Invalids whose intention it is to settle down at Algiers during the coming winter will do well to read this interesting volume by the genial ex-magistrate of Marlborough Police-court. The author went to Algiers in search of climate and quiet, of sun and silence, after a severe illness, and came back not disappointed. Not that everything he experienced gave him satisfaction from an invalid's point of view. The climate, to begin with, makes people lose their temper, a proposition which he establishes by numerous highly amusing examples. The accommodation on Mustapha Supérieur, which is the usual resort of visitors, leaves a great deal to be desired. The rents for decent villas are exorbitant, the few *pensions* are places to be avoided, there exists no hotel, and the drainage is bad.

"At present, English families, especially if they count invalids among their numbers, should think well of it before they allow themselves to be cast ashore at Algiers."

The book, however, contains a great deal of matter likely to interest readers who entertain no intention whatever of spending a winter at Algiers. Mr. Knox has personally visited the principal points of interest in the three provinces of Algeria, and is careful to tell us that nothing of what he has written anent the suitability of Algiers as a residence for invalids is to be applied to ordinary tourists, who, in return for a submission to a very small amount of discomfort, will have glorious scenes opened before them. His remarks on French administration and the prospects of the colony are shrewd and to the point.

"As long as they are left in peace, the hold of the French on the country is firm enough; but I would not answer for results in case of conflict with any European Power. The natives, thoroughly crushed and beaten, will not stir by themselves; but, if they found serious European backers, I should be sorry to deliver policies of insurance

upon their lives to French residents in Algiers. One of the consequences of their conquest, and, far more, of their administration of half-a-century, has been that the French have concentrated on themselves all the hatred of race and religion which this country can provide."

The author naturally paid some attention to French courts of justice and legal procedure. He deliberately says that,

"were I innocent of a crime, with a good deal of coloured evidence against me, I would rather be tried on the French system; if guilty, I had much rather be compelled to hold my tongue, and pay a good fee to a professional athlete, who would object to every question and browbeat every witness."

The book deserves many readers.

Fair Athens, by E. M. Edmonds, may be described as a pleasant book on a pleasant subject. Its deficiencies, indeed, are numerous, and appear on the surface. There are bad mistakes of names, such as the "Byma" of the Pnyx, and "Tachiarhus" for Taxiarchus, the name of St. Michael; and it is hard on the chief statesman and chief historian of Greece that they should be called Koumondenros and Paparriogo-poulos; to which we must add occasional wrong expressions, like "women held in a subjective state," and misspellings both in the English and the Greek which are not always due to the printer. If the authoress had given a direct intimation of her sex, instead of leaving it to be inferred from her narrative, these errors would be more readily overlooked by the reader; but, after all, they do not much interfere with the real merit of her book. This consists in the careful account she has given of the life of the modern Greek people, which is the result of an observant and appreciative study. Of the numerous foreigners who visit Athens, there will not be found many who take up their abode, as she did, in a middle-class family, and carefully notice and put on record their ideas and habits with the object, not of satirising them or amusing the reader, but of faithfully and truthfully representing them. In the same way, when thrown among other classes, higher or lower, whether in the streets and shops of Athens or in the neighbouring towns and villages, she depicts the life she saw with much vividness and graphic detail. In describing the career of her host, she sketches the history, so common in Athens, of a penniless youth who comes from the provinces to the university and maintains himself by working as a domestic servant during his period of residence—a practice which combines with other causes to make the University of Athens one of the largest in Europe. In the present instance, the young student saved enough to enable him to remain three years at Leipzig, after which he returned to Athens as professor; and a pleasant account is given of his relation in that character to his pupils, who frequent his house and deposit their savings with him. The more progressive side of religion in Greece is touched on in connexion with a sermon by the most famous preacher in Athens, Dionysius Latas; and, similarly, one after another of the various phases of the life of the people is illustrated not without some kindly touches of humour. Descriptions of buildings, and of scenes in the neighbourhood, are pleasantly introduced, but are made subservient to the main object of the book. The writer regrets the absence of active games in Greece, and especially of cricket. This sentiment had been already expressed by a greater authority, Lord Strangford, who lamented that, with the departure of the English from Corfu, that game, which was the delight of the Greek street boys there, would die out, and leave no trace behind but "the barbaric shouts of *πλαῖ*, 'Αουτ, and *Αέγκι μπενάρ*

adiker for the puzzlement of future generations of German philologists."

Memoir of Lieutenant John Irving, R.N. Edited by Benjamin Bell, F.R.C.S.E. (Edinburgh: Douglas.) Lieut. John Irving was an officer on board H.M.S. *Terror* in Sir John Franklin's last expedition to the Arctic regions; and what are believed to have been his remains were discovered by Lieut. Schwatka during his recent adventurous journey, of which we gave some account last year. These remains were sent to this country and buried at Edinburgh. Whether this is a sufficient reason for publishing a memorial sketch, with letters, is a question which family friends and the public at large will probably look at in very different lights. In our opinion, however, when such books are printed, it should be for a purely private circulation, as they cannot be considered to possess any general interest. The crowning absurdity of this little volume consists in the reproduction, at the end, of the service testimonials which Lieut. Irving received more than five-and-thirty years ago, and which are such as any well-conducted young officer should possess. The book contains a copy of the well-known record discovered by Sir Leopold McClintock, which was given as an illustration to his narrative of his search expedition in the *Journal of the Royal Geographical Society* for 1861.

Pugilistica. Vol. II. By Henry Downes Miles. (Weldon and Co.) The second of Mr. Miles' portly and well-filled volumes brings the history of the Ring down to 1835, leaving for the third only the decline and fall of the institution. Much of the time included in this volume was a palmy time enough for it, but the seeds of decay are but too apparent. Those seeds (it is as well to say it once more, because the Ring is now almost a thing of the past) were contained not so much in the brutality which has been charged against it—for this brutality was rather less than that of long-distance pedestrianism, with which no one interferes. It was in the fatal facility offered by the sport to "crosses" and swindling of all kinds that the root of its destruction lurked. Not a few instances of this are here recorded. Not a few lives, too, are recorded also of men who never fought otherwise than honestly and fairly, and who were wise enough and outspoken enough to warn their comrades of the shortsightedness, as well as the disgrace, of doing otherwise. Such a life was that of Tom Spring. Besides Spring, other heroes are commemorated, such as Hickman (the slashing and arrogant gasman), Oliver the Unfortunate, Jem Ward (who still lives, or very lately lived), Josh Hudson, Ned Baldwin, Alec Reid, and many more, especially Dick Curtis, the "Pet," best of all light-weights.

A Dictionary of English Phrases. By K. C. Kwong. (Sampson Low.) This is a curious book, the author of which, to judge by his portrait, must be one of the pleasantest-looking Heathen Chinee that the Flowery Land ever produced. Mr. Kwong was sent to America on an educational commission, and his phrase-book is intended primarily for the use of his compatriots. But it is remarkably accurate, and deserves the praise which, we are told, both American and English scholars have passed on it. It is a proof of the thoroughness of Mr. Kwong's study of English that, though the book was evidently written in America, and the phrases explained are often strongly Americanised, the explanations are, to the best of our observation, always in good classical English.

The Agony Column—1800-1870. Edited by Alice Clay. (Chatto and Windus.) Miss Alice Clay has provided a very acceptable book for idle reading by reprinting selections from the

advertisements in the second column of the *Times*. She has thus not merely supplied the industrious with a kind of exercise book in the art of deciphering cryptography, but also the lazy with much curious provender more easily discussed.

Pith. By Newton Crosland. (Trübner.) *Pith* ought to be called *Froth*, if the titles of books are in any way to correspond to their contents. The author is a spiritualist, and argues in the usual fashion of spiritualist logic for his favourite folly. Those parts of the book which are not spiritualist are rather more foolish than those which are, or perhaps appear to be so because they are less amusing. When Mr. Crosland promises Dr. Carpenter to give him "stern usage" and "hurl him to the ground," and proceeds to execute his promise by plaintively complaining that Dr. Carpenter, "with his usual want of consideration, makes no allowance for the anxiety of the medium," one can at least laugh. Mr. Crosland attempting to be severe on Sir Isaac Newton is only stupid. However, he becomes amusing once more when he tells us his candid opinion of England, which seems to agree with that of the *Irish World*.

Edgar Allan Poe. By E. C. Stedman. (Trübner.) This republication of Mr. Stedman's essay on Poe is, like another publication of the same publishers, very closely imitated in form from a certain book lately put forth in England, and is a pretty little volume. The essay fully deserved enshrinement in this dainty niche. Many reviewers have written and most students have read about Poe, and we do not know that the last word has yet been said. Nor are we prepared to say that Mr. Stedman seems to us invariably happy in the details of his criticism. But his essay on the whole is a very sober, thorough, and adequate piece of literary censure. It is all the more creditable to its author that the literary school to which he himself belongs has always depreciated Poe, and has apparently been only the more set against him from the fact that English critics praised him. No single book yet written is so satisfactory as this little sketch.

Industrial Curiosities. By A. H. Japp, LL.D. (Marshall, Japp and Co.) The idea of this book seems to be taken from Beckmann's well-known *History of Inventions*, though, of course, in such a matter there is no imitation likely or possible. In the vast field upon which he has entered, Dr. Japp could only glean a tuft of herbage here and there. Leather, Wool, Beds, Indiarubber, Perfumes, Photographs, the Post-Office—this half-dozen out of his score of headings will give as good a notion as anything else of the contents of his volume. Such a book, if well written, cannot fail to be interesting, and Dr. Japp has done his part very well. Unlike a good many books of the kind, it is well illustrated. Altogether, though the appearance of it is modest enough, it would make an excellent prize or present-book, especially for boys with a turn for miscellaneous information. Anyone, however, whose notion of a book is not limited to novels ought to be able to read it with pleasure, and can hardly do so without profit.

The Treasury of Modern Anecdote. Edited by W. Davenport Adams. (Simpkin, Marshall and Co.) A book of this sort cannot be reviewed, but only recommended to anybody in want of such a thing. Mr. Davenport Adams has wisely cut himself down to a very short Preface, and has left his anecdotes to speak for themselves. He claims for them—and we think justly—that they are really modern instances collected from tolerably recent books. The book should certainly be added to Mr. Sala's journalist's library, and ought to fill up "the ten minutes that madame is always late for dinner" pleasantly enough.

ORIGINAL VERSE.

SONNET.

DID Love deceive thee, dearest, when he brought
One so unworthy as this friend of thine
To thy heart's temple—yes, its inmost shrine—
And, through the veil of purple twin'd and wrought,
Bade her come in, fearing and doubting not,
And see the lamp's white flame that burns away,
And bade her care and trim it night and day?
Oh, dreadful honour that she had not sought!
Oh, torment of the doubt and the surmise!—
How can I keep the sacred flame alight?
My hand lacks skill and cunning, and my eyes
Are dim because they have not wept aright,
And my feet fail as his who walks by night;
But Love has led me hither, and Love is wise.

E. H. HICKEY.

NOTES AND NEWS.

It is stated that Dean Stanley has left among his literary remains a diary which may possibly admit of publication.

LAST year, Dr. A. Burnell, the first Oriental scholar in Southern India, was compelled by ill-health to leave that country. On his way home, he spent several months in Italy, and his residence there did him so much good that he intends to return to San Remo in October. But, though it is hardly possible that he will ever be able to go back to India, he has by no means abandoned his interest in Indian matters. In addition to an exhaustive bibliography of books relating to the Portuguese in India, he is now engaged in printing a document of the greatest importance connected with the same subject, which he copied in the Marciana at Venice last May. This is the Italian (and only existing) copy of a letter from King Manuel in 1505 to Ferdinand, which gives an account of what the Portuguese did in India during the first five years after the landing of Vasco da Gama at Calicut.

We are glad to hear that the honour of knighthood has been offered to Mr. James Allanson Picton, author of the *Memorials of Liverpool*, and founder and director of the Liverpool Free Library and Museum.

We understand that the first part of the second volume of the *Journal of Hellenic Studies* is just about to appear. The most important paper in it is an account by Dr. Schliemann of his excavation of the Treasury at Orchomenus—an account illustrated by plans, and by engravings of the very beautiful pattern of the roof of the tholos in the Treasury. Other papers contained in the part are by Mr. Newton, on a statuette of Athene; by Mr. Murray, on a bust of Perseus; by Prof. Jebb, on Homeric and Hellenic Ilium; by Canon Greenwell, on votive arms and armour; by Prof. Gardner, on boat-races among the Greeks; &c. There are also continuations of two important papers begun in the first volume—Mr. Verrall's on Ionic elements in Attic tragedy, and Mr. Roberts' on inscriptions from Dodona. Five plates accompany the part.

THE Early-English Text Society will give autotypes of the MSS. of the *Catholicon*—Lord Monson's, A.D. 1483, the basis of the text, and Addit. 15,562 in the British Museum, incomplete, but about 1450 A.D.—in their copies of this valuable early Dictionary, edited by Mr. Herbage.

MESSRS. RICHARD BENTLEY AND SON have in the press the following additions to their series of "Favourite Novels":—*The Mystery in Palace Gardens*, by Mrs. J. H. Riddell; *No Surrender*, by E. Werner; *No Relations*, by Hector Malot.

FROM Mr. Furnivall's *Bibliography of Robert Browning*, which is nearly ready for the press for the Browning Society, it appears that the

poet has written 163 poems of from 21,116 lines to 4 lines in length, besides his prose essay on *Shelley: the Poet Objective and Subjective*, &c., in 1852. It is pretty well known that Mr. Browning, in 1871, departed from his general rule, of not publishing any of his pieces in periodicals, for the sake of getting £100 for the fund for feeding Paris after the siege. But only close students of him know of his earlier breakings of his rule in 1844 and 1845, when, in order to help poor Hood in the distressing illness which ended in his death, Mr. Browning let him have, for *Hood's Magazine* of July 1844, "Garden-Fancies—(1) The Flower's Name, (2) Sibrandus Schafnaburgensis;" for the August number of the same year, "The Boy and the Angel" in its first state; for the number of March 1845, "The Tomb at St. Praxed's;" and for April 1845 (Hood died on May 3), the first part of "The Flight of the Duchess." A yet earlier instance of Mr. Browning's help to a friend was his contribution of "Porphyria" and "Johannes Agricola" to the *Monthly Reporter* for January 1836, of W. J. Fox, who, in 1833, had so warmly welcomed the appearance of Mr. Browning's first published poem, "Pauline"—

"The work before us . . . has truth and life in it, . . . gave us the thrill, and laid hold of us with the power, the sensation of which has never yet failed us as a test of genius. Whoever the anonymous author may be, he is a poet. . . . We felt certain of Tennyson . . . we are not less certain of the author of *Pauline*. . . . The whole composition is of the spirit, spiritual. The scenery is in the chambers of thought; the agencies are powers and passions; the events are transitions from one state of spiritual existence to another. And yet the composition is not dreamy; there is on it a deep stamp of reality."

On August 25, Messrs. Cassell, Petter, Galpin and Co. will issue the first monthly part of a new serial, entitled *The Peoples of the World*, edited by Dr. Robert Brown, and profusely illustrated. This work is a new edition of the well-known *Races of Mankind*; but so entirely re-cast and enlarged that it cannot justly continue to bear the old title. The same publishers have in preparation, also as a monthly serial, *Gleanings from Popular Authors in Prose and Verse*, embracing a choice selection of characteristic passages of English literature, with original illustrations by the best artists.

THE Mednyansky prize at the Birkbeck Literary and Scientific Institution, annually offered for the best essay on "The System and Principles of Education best adapted to secure the Fulfilment of Religious Duty in our Conduct to our Parents and Neighbours," has been awarded to Mr. Clement K. Shorter, of the Exchequer and Audit Office, Somerset House. It is an interesting fact that for three successive years this prize has been taken by disciples of Mr. Herbert Spencer.

MESSRS. G. H. JENNINGS AND W. S. JOHNSTONE, authors of *A Book of Parliamentary Anecdote*, which was noticed in the *ACADEMY* of April 2, have ready a new work called *Half Hours with Greek and Latin Authors*, from various English translations, with biographical notices. It will be published by Mr. Horace Cox.

At the meeting of the Index Society on Monday last, complaint was made that there was more work waiting to be printed than money with which to print it. The Americans, somehow, do not seem to be deterred by this difficulty. We have just received, as No. 10 of the "Harvard Bibliographical Contributions," *Halliwelliana: a Bibliography of the Publications of James Orchard Halliwell-Phillips*, by Mr. Justin Winsor. The total number of publications by a single writer here catalogued amount to no less than 328, spread over the last forty-three years. They are mainly, but by no means exclusively, concerned with Shakspeare. In this

connexion we may mention that the next two numbers of the *American Library Journal* will be devoted to a bibliography of the pre-Columbian discovery of America, by Mr. P. B. Watson.

It appears that the Reports for 1880 of all the public libraries in America, without a single exception, show a falling-off in the issue of books. The *Nation* explains this strange fact by the theory that business was so brisk during the past year that people had no time to read; and, in addition, they were diverted from literature by the political excitement of the Presidential election. It is inconceivable that the American public are ceasing to be the great book-readers they have been.

AMONG the new pensions charged upon the Civil List for the year ending June 20, 1881, are the following:—Mrs. Pauline Mary Hawker, £80, in recognition of the position of her late husband, the Rev. Mr. Hawker, as a poet; Mrs. Sophia Lucy Jane Clifford, £80, in recognition of the eminent mathematical attainments of her late husband, Prof. Clifford; Mdme. Fanny Keats de Llanos, £80, in consideration of the eminence of her brother, John Keats, as a poet; Mary Lady Duffus Hardy, £55, in addition to the pension of £100 a-year granted in 1879, in recognition of the historical, literary, and public services of her late husband, Sir Thomas Duffus Hardy; Mr. Alfred Russell Wallace, £200, in recognition of his eminence as a naturalist; Dr. Leonard Schmitz, £50, in recognition of his services to classical education and literature.

THE highest of German orders, that *pour le mérite* vacant by the death of Thomas Carlyle, has been bestowed by the Emperor upon Prof. W. D. Whitney, of Yale, in recognition of the services rendered by him to the study of philology.

WE learn from the *Scotsman* that the late Mr. W. F. Watson has bequeathed his valuable collection of prints, paintings, MSS., and books, under certain conditions, to the National Gallery of Scotland.

MESSRS. JANSEN, McCLURG AND CO., of Chicago, are about to publish a book, by E. B. Washburne, entitled *Governor Edward Coles and the Slavery Struggle of 1823-4*, which will form an important contribution to the history of free soil in the Northern States of the Union.

IN the course of a re-arrangement of the Municipal Library at Mayence which is now being effected, some MSS. and books of extraordinary rarity have come to light. Two printed books from the press of Gutenberg have been discovered, of which the existence in the library had never before been suspected. These are a copy of the *Tractatus rationis et conscientiae* (1459), of which another copy exists in Paris; and a print of the Bull of Pius II. addressed to the Chapter of Mayence, and dated 1461. This latter, so far as can be ascertained, is absolutely unique.

It is probable that even few Frenchmen are aware of the deep interest which the authors of the Revolution took in the question of popular education. As a matter of fact, several exhaustive Reports, containing well-digested schemes for establishing national education on a broad and thoroughly unsectarian base, were drawn up at various periods and submitted to the popular assemblies of the day. These highly interesting documents have been carefully collected under the editorship of M. C. Hippeau, who is favourably known by his studies on education in the United States, and who has furnished the whole collection, which is published by Didier, with an excellent Introduction. Among the names appended to these reports may be mentioned those of Mirabeau, Talleyrand, Condorcet, Lathenas, La Pelletier Saint-Fargeau, Calès, Daunou, and Fourcroy.

FROM the Report of the Royal Minister of Education it appears that the number of doctors' degrees conferred by the Prussian universities during the year ending Michaelmas 1880 was no less than 566, of which twenty-nine were honorary degrees. The number of students in the summer term 1880 was 10,371, and of hearers 1,839; total, 12,210, thus distributed among eleven universities:—Berlin, 3,365; Breslau, 1,255; Halle, 1,129; Bonn, 1,099; Göttingen, 985; Königsberg, 768; Griefswald, 591; Marburg, 587; Kiel, 301; Münster, 271; Braunsberg, 20. The names of the students were thus inscribed according to faculties:—Philosophy, 4,882; law, 2,287; medicine, 1,845; theology, 1,115 Lutheran and 242 Catholic. The total number of teachers was 948, being 466 ordinary, 9 honorary, and 215 extraordinary professors, 259 *privat doctores*, 13 lecturers, and 35 masters in stenography, music, drawing, &c.

PREPARATIONS have already been commenced for the production at Baireuth next year of Wagner's new opera, *Parsifal*. Rettung and Schwab, of Frankfort, have received orders for the costumes; and Brandt, of Darmstadt, is constructing the elaborate apparatus required for the scenery.

AMONG the MSS. added to the Bibliothèque Nationale in 1880 is a collection of letters of Alfred de Musset, enclosed in a sealed chest, which is not to be opened before the year 1910.

WE learn from *Polybiblion* that the Propaganda Press has just printed a collection of Latin hymns composed by Pope Leo XIII. in honour of two bishops and martyrs.

THE present Strassburg Library, which was opened on August 9, 1871, after the destruction of its predecessor by fire, now possesses half-a-million volumes.

WE learn from *Le Livre* that a St.-Quentin publisher, M. Adrien Langlet, has long been engaged on a *Dictionnaire-Manuel des Libraires et Amateurs de Livres* (1445-1881), which he is now revising, and which will ultimately require at least twenty-five volumes. All the bibliographical works which have hitherto appeared have been laid under contribution. The author will furnish biographical notes, and a list of the principal MSS. in the Parisian and provincial libraries.

M. ALBERT SAVINE has started at Aix a journal for the publication of rare or inedited documents relating to Provençal history and literature. It will bear the title of *Grande Bibliothèque provençale*, and the first volume will contain "Le Sabre," an unpublished account of the troubles caused by the establishment of the "Parlement Sémeestre" in 1648.

M. L. MOREL, Professor of English at the Lycée Charlemagne, Paris, is preparing an edition of Shakspeare and Fletcher's *Henry VIII.* on the lines of Mr. Spedding and the New Shakspeare Society. On the two French place-names in *Henry VIII.* act I., sc. i., l. 7, in which the Folio rightly follows Holinshed, M. Morel sends us the following note:—

"BUCK[INGHAM] . . . those two Lights of Men, Met in the vale of Andren.

NOR[FOLKE] 'Twixt Guynes and Arde.' Some editions alter both 'Andren' and 'Arde' into 'Ardres.' The latter emendation is groundless; the first is a perfect blunder.

'Andres' is the modern name of a village totally distinct from the town of Ardres, and really gives its name to the vale spoken of. As to the Shaksperian form of the word, it is borne out by numberless authorities:—

"Altare villae quae vulgo Andernes dicitur, 1084 (*Chron. Andr.*)—Andrensis pagus (*ibid.*)—Ecclesia sanctae Rotrudis Andrenensis, 1159 (*Cart. mor.*)—Andria, Anderna (*Lamb. Ard.* p. 63, et *alibi passim*)—Ecclesia Sancti Medardi Andrensis (*ibid.*

p. 73)—Andrenes, 1313 (*Compte des baillis de Calais*)—Andrene (dans l'ancienne traduction française de Lambert d'Ardes, XV^e Siècle)—Andarne, 1556 (plan Anglais).

"The form 'Arde,' for 'Ardes,' is also fully justified:—

"Ex Calisio Guinas venio, Guinis Arderam. Ardeam vocant indigenae . . . mihi placet magis Arderae vocabulum. . . (extract from *Un Voyage à Calais, Guines, Ardes et Boulogne en 1520*: Bibliothèque de l'Ecole des Chartes, 18^e année, tome iii., 4^e série, 1857).

"From the time of Henry VIII. the two forms were used indifferently. The form 'Arde' occurs frequently in the Calendar of State Papers. Fitzwilliam, writing to Wolsey (September 10, 1521), says:—'M. de Beurain . . . besieged Arde, and gave it a saulte; 'Marguerite de Savoie to Wolsey (September 23, 1521): 'The Chancellor of France puts off the subject of the said neutrality on the ground of the demolition of Ardre; 'Wolsey to Henry VIII.: 'Arde; 'Pace to Wolsey: 'Arde' (October 27, 1521)—*Letters and Papers, Foreign and Domestic, of the Reign of Henry VIII.*"

M. Morel hopes to found a French Shakspeare Society in connexion with the New Shakspeare Society. We should hear most gladly of the success of his project.

M. JULES VALLÈS has published, under the title of *Le Bachelier*, the second part of his quasi-autobiographical novel, *Jules Vingtras*. The work will be completed by a third volume, which is to be called *L'Insurgé*.

The following are among the most recent additions to folk-lore on the Continent:—Senhor Z. Consiglieri-Pedroso has ready the fourth part of his *Contribuições para uma Mythologia popular portuguesa* dealing with the myth of the were-wolf in Portugal. Signor Giuseppe Pitre has published the twelfth volume of his *Biblioteca delle Tradizioni popolari siciliane*, which treats specially of holiday festivals. Signori Luigi Gentile and Adolfo Bartoli have presented to Signor Biagi, as their wedding present, a pamphlet (Florence: Sansoni) containing five *rispetti* of the fifteenth century, and a popular story in the dialect of Gragnola.

WITH reference to a note about novels as *feuilletons* in newspapers, which appeared in the ACADEMY of July 9, Messrs. Tillotson and Son, of Bolton, write to us that they have followed this method of publication for the past eight years, during which time they have supplied to various papers no less than eight novels by Miss Braddon, three by Mr. Wilkie Collins, &c., &c.

WE have received a letter from Warsaw, from a correspondent whose name we read as Mdme. Casimira Wotowska. She is in possession of two original documents, one written by Goethe, the other by Rostopchine, the Governor of Moscow at the time of Napoleon's invasion in 1813. They were both written in 1823 in the album of a young lady who had been honoured with the personal notice of the two writers. Our correspondent states that she desires to dispose of these documents to a collector in England. She is willing to sell them at a fair price; and she will be glad of any offer addressed to her to the care of the British consul at Warsaw.

MR. FURNIVALL asks us to state that his address for the next seven weeks will be "Castell Farm, Beddgelert, N. Wales."

MR. G. A. SIMCOX wishes to make the following corrections in his obituary notice of Dean Stanley which appeared in the ACADEMY of last week. On p. 70, col. 1, line 8, after "paramount" read "in his next work, *Sermons and Essays on the Apostolic Age*;" and on line 13 of the same column, for "but" read "not."

OBITUARY.

CANON RIDGWAY.

As a master of an important school in the North of London, and the principal of the training college for the diocese of Oxford, the name of Canon Ridgway will be familiar to many of our readers. He was entered at Lincoln College, and in Oxford or its vicinity he spent the greater part of his after-life. For seven years, from 1855 to 1862, he was vice-principal of the North London Collegiate School. During these years, and the subsequent period when he presided over the Diocesan College at Culham, Canon Ridgway wrote a considerable number of text-books for schools, most of which were included in Collins's School Series. His short history of Westminster Abbey (the substance of which was delivered in popular lectures in St. Pancras in 1857 and the following year) was published in 1860. In the Preface to this work, Mr. Ridgway feelingly deplored the fact that the resources of the British Museum were closed against authors like himself who were engaged in school supervision during the day. Canon Ridgway died in Switzerland, but will be buried in his native country.

MAGAZINES AND REVIEWS.

THE June number of *Le Livre* is a fair average issue, but contains no article of the first interest. There is a good paper on the third instalment of the Didot sale, describing some of its treasures. M. Guigard's *Reliure illustrée* is continued, and so is M. Drujon's "Study of Books with Keys." The illustration of the number is a double-page heliogravure of the famous Vienna festival of 1879, the official album of which M. Quantin is now republishing by subscription. Letterpress descriptive of the plate and the book accompanies the sample.

THE July number of the same publication contains the beginning of what will be beyond doubt the most important series of articles which have yet appeared in it—a thorough discussion of the authenticity of the fifth book of Rabelais by the bibliophile Jacob. Until the articles are finished, it would be premature to attempt an account of M. Lacroix's contentions. It is sufficient to say that he takes the right side (as perhaps, without fatuity, we may call it), arguing strongly for the authenticity. The present instalment is chiefly occupied with disposing of the two so-called contemporary witnesses against the book—Duverdiér and Louis Guyon. It may be observed that M. de la Borderie, a very capable sixteenth-century scholar, has for some time threatened a devil's-advocate pleading. These papers of M. Lacroix may very probably stimulate him to fulfil his promise. The two tractates ought to exhaust the documentary evidence of the case. But their contents will neither confirm nor weaken the argument which chiefly weighs with strictly literary critics—the absolute certainty that no man but Rabelais could have written the book. Besides this, there is a pleasant illustrated article on the Plantine Museum at Antwerp, and the usual copious and useful, but sadly misprinted, bibliographical information about the books and magazines of foreign countries.

THE present number, July 15, of the *Revista Contemporanea* is of unusual interest to the historian. Not only does the "Guia de Simancas" classify the documents there preserved on the sources of revenue in the eighteenth century (among which we may notice the "revenue from snow in Madrid, Seville, and other places"), but Don José Foradada, emulating the recent Government publications of *Cartas de Indias* and *Indice del Monasterio de Sahagun*, has a descriptive notice of the more valuable parchments and cartularies in the

"Archivo Histórico Nacional" of Madrid. He cites, textually, the receipt given by the Redemptorist Fathers to the mother and sister of Cervantes for their part of his ransom, and also that given in Tunis when the money was paid and the ransom effected. Miguel de Cervantes is described as a native of Alcalá de Henares, and thirty-one years old in 1580. An anonymous article contains eleven unpublished letters of Donoso Cortés, all from Berlin, with the exception of the first, from Paris, February 1849, in which he depicts the character of Louis Napoleon and anticipates the approaching Empire. The Marquis de Mendigorría appraises the military career of Zumalacarreui; great as an organiser and tactician, he was inferior as a guerilla leader to Cabrera and the elder Mina, but happy in the moment of his death.

THE new *Zeitschrift für die alttestamentliche Wissenschaft* opens with two admirable essays in the higher criticism by Dr. B. Stade, the editor, whose careful and minute analysis carries the criticism of the Books of Zechariah and Micah several steps forward. Dr. Stade's results are a strong confirmation of the theory that the prophetic books of the Old Testament, like the historical and the poetical, have grown by successive additions, for which the Epigoni of prophecy, and the early editors of the texts, are responsible. Dr. Stade has proved that recent critics are wrong in supposing that Zech. ix.-xiv. is a pre-exile work; but that the orthodox are equally in error in ascribing it to the prophet Zechariah, who, undoubtedly, wrote chaps. i.-viii. J. Hollenberg examines some readings of LXX. in the Books of Joshua and Judges; Baethgen gives an account of an unknown MS. of Jerome's *Psalterium juxta Hebraeos*; B. Stade gives a short note on Leah and Rachel; E. Meyer criticises the accounts of the conquest of Palestine by the Israelites; A. Harkavy gives news of the MSS. lately added to the St. Petersburg Library; and G. Hoffmann sends a note on the history of the Syrian Bible.

DR. GRAETZ'S *Monatsschrift* continues those minute investigations which will be so invaluable to the future historian of Judaism. Dr. Rosenthal, for instance, discusses the word "issah," "dough," which, strange to say, is also applied to families and individuals, and arrives at the conclusion that, besides the well-known division of the Jews into three religious parties, there was another dual one into Israelites of pure and those of mixed descent, the latter including also proselytes. Dr. Graetz himself treats of the musical instruments in the Temple, and throws some fresh light on the superscriptions of the Psalms; he is also (one may presume) the author of an unfavourable criticism on Dr. Stade's weighty articles in his new *Zeitschrift* (noticed above) on the origin of the book of Zechariah, interspersed with interesting proposals for the correction of the Hebrew text.

THE *Theologisch Tijdschrift* for July opens with a paper by A. Bruining, which shows us how little favour the most "scientific" Broad Church theology finds with the extreme Dutch theologians. Even so thorough a work as Pfeiderer's *Religionsphilosophie* is pronounced a failure, not on account of inaccurate facts, but because of the vestige of positive religion apparent in the author's view of religion. Straatman supports his conjecture that "they of Caesar's household," in Phil. iv. 22, were connected with the consul Flavius Clemens, the "patruelis" of Domitian, and that this Emperor was assassinated by the Christians after the murder of Clemens. A. H. Blom discusses the background of the Epistle of James, Rovers the martyrdom of Polycarp, and Herderschée the significance of Luke xiii. 1-5. Dr. Prins reviews Nippold on the separation of Church

and State; Dr. Kuenen and Dr. Oort, recent Biblical literature (including works by Mr. Robertson Smith and Mr. Cheyne).

THE *Theologische Studien aus Württemberg* contains a series of critical papers by Dr. R. Kittel, in which the first volume of Wellhausen's *Geschichte Israels* is minutely examined.

PLAUTUS IN AUSTRALIA.

THE following Prologue was written by Prof. Strong for the performance of the *Mostellaria* of Plautus by students of Trinity College, Melbourne, on June 8:—

"Nota diu terras mundi coluisse vetusti,
Et lautas urbes quas vetus orbis habet,
Ne pudeat, bona Musa, novos invisere fines:
Te salvere jubet subdita terra noto.
Musa fave, et nobis doceas proebentibus aures
Deliciis uti, cara Thalia, tuis.
Nec tamen hic terrae pompam experire vetustae;
Stat procul a nostro divite pompa solo.
Non hic antiquos subterlabentia muros
Flumina; non montes, et juga celsa, vocant.
Nec licet hic statuas, spirantia signa, vetustas
Mirari quales excoedit arte Myron.
Quod si non veteris licet admirari orbis
Divitias quales novimus esse domi;
Sed tamen hic saeculi mecum mirare recentis
Munera, non alio conspicienda polo—
Admiranda tibi formarum dissona notis
Saecula ferinarum, marsupiale genus—
Disimiles etiam voluorum mirabere formas:
Communis niger est; rarius albus olor.
Hic etiam discas aestus perferre Decembres,—
Bruma jubet nostros longius ire dies.
Sic precor hyberno recitantes mense poetas
Ferre queas quos non Italus ille tulit!
Nec minimum prosit vobis, bona turba sororum,
Aemula quod vestri venit alumna soror.
Audet adhuc virgo sacros recludere fontes
Impatiens lauro posteriore frui;
Nec rubet antiquae virgo praelata Camillae
Purpuream vesti supponuisse togam.
Multarum venias, praenuntia virgo, sororum
Discentem discat plurima virgo sequi!
Atque utinam quando festum novus adferet annus
Voce puellari nobilis aula sonet!
Juverit haud minimum pueros pariterque puellas
Aeternis vicibus discere grammaticam.
'Quodnam, pulchra Lyce, perfectum tempus?
'Amavi';
'Quis, Corydon, casus rectus amoris?' 'Amor';
'Quae duo sunt voces, dic?' 'Amare et Amari';
'Euge!'
'Quaenam pars melior vocis?' 'Amanda'; 'Bene est.'
Pars etiam est famae collegia sancta Camenis
Primis virgineo deposuisse solo.
Rite igitur juvenis jubeo salvere sororis
Egregiae templum nobile, nata prior.
Ergo, vicinae, socii, quas cernitis, aedes
Et templum Scotiae floreat ingenii!
Poenitet haud matrem si filia pulchrior illa
Doctrinam in templo divite dives alat.
Floreat ergo domus Scotiae pulcherrima Musae
Faustaque Pax pariter servet utramque domum!"

SOME RECENT FRENCH COLLECTIONS OF POPULAR TRADITIONS.

M. EMMANUEL COSQUIN has reprinted from the *Romania* upwards of sixty popular tales collected by him at Montiers-sur-Saulx (Meuse). These *Contes Populaires Lorrains* recueillis dans un Village du Barrois form, in themselves, an interesting and valuable collection. Works upon the popular lore of the French country districts—Brittany excepted—are few in number; and the specimens of that lore here given are often characteristic, if they are not novel. The tale, for instance, is in whole or in part widely spread wherein a young prince has been defeated at play by a malevolent being, who charges the young man to find out his house, and afterwards imposes on him certain tasks. The daughter

of the giant, demon, &c., who often appears in bird shape, and has various magical powers, helps her lover, and at last flies with him, calling up successively behind them (to adopt one leading form) a forest, a mountain, and a sea to bar the pursuit of her father. Arrived at his own palace with his companion, the young prince, neglecting her warning, allows some other person to kiss him, and that instant forgets all about her. She contrives at last to bring the past to his mind, and their troubles end. M. Cosquin has this story under a curious form, with the title *La Chatte Blanche*. The taskmaster is the Devil; the name of the heroine *Plume Vert*; in the episode where, sometimes, the woman directs her lover to kill her, and, dismembering her, make a ladder out of her bones, which are to be carefully gathered up in order to her resuscitation, it is as a white cat that *Plume Vert* has to be killed and boiled; lastly, the kiss causes, not loss of memory, but loss of beauty. The occurrence of the element green in certain versions of this story deserves note. The taskmaster is *Griinus Kravalle* (Danish); or the *Green Man o' Knowledge* (Irish); or the *Green Man o' the Hill*; his daughter *Lady Greenleaf*, or *Plume Vert*, as here.

One or two of these tales are fragmentary, as No. xxi., *La Biche Blanche*, which, as the editor remarks, is a mere episode; and No. ii., *Le Militaire Avisé*, which is properly the dénouement of certain long humorous stories (as *Jack, the Fiddle, the Mouse, and the Priompallán*) occurring in Ireland and the Highlands. Others, again (Nos. xiv. and xxxvi., and x. and xx.), might be thrown together as variations of the same tale. There is a good version in *patois*, *Penil et Punce*, of the tragical history, found by Hahn at Smyrna, of *Peppercorn*. We may suspect a mythological basis in this story, the grotesque simplicity of which recalls many such absurd narratives, generally, as here, related by women. Another typical tale of the sort is *Pitré's* Sicilian story of the bloodthirsty robber who stabs a sugar doll filled with honey in mistake for his wife, and, licking the dripping blade, owns that, if he had known how sweet she was, he never would have killed her—words which lead to a reconciliation.

Le Follet is the common tale of a naked goblin grinding or threshing in a mill or barn, till the man, with ill-judged kindness, leaves him a suit of clothes, when his labours come to a stop. Among many places in the United Kingdom where this legend is localised is one in the county Cavan, where it is made to account for the name of the mill, *Muillionn-an-Uabhair*, "Mill of the *Pride*."

The value of this collection lies, however, less in the stories themselves than in the copious and learned notes in which M. Cosquin traces out their analogies. He is a zealous and impatient opponent of the school who hold that popular tales have originated from the development of independent mythological germs; maintaining that they have simply travelled from mouth to mouth, and land to land, from an original home in the East. He shows this conclusively in a number of cases; and his remarks on the point are so full of curious erudition that students of a difficult subject will hardly be able to dispense with them.

The *Veillées Bretonnes* of M. F.-M. Luzel (Morlaix, 1879) is of the class of books—and may they multiply—racy of the soil whereon they were written. Its tales, ghost legends, *soniou*, and *gwerziou* all speak of the *terre de granit recouverte de chênes*, the long severe winters, the simple and primitive Celtic race, of Brittany. The most attractive part of the little volume is no doubt the numerous stories of the supernatural—stories of which, however, the effect seems to us a little marred by the editor's occasional rationalisations. One of the best of these

narratives is that of the soldier, *Pipi Ar Morvan*, who, returning late from the card-table, hears the sound of an invisible bell passing him, and presently sees two figures, one on foot, the other riding furiously on a black horse—a good and a bad spirit—on the road he had just quitted. Among the longer stories may be named *Le Pêcheur qui vendit son Ame au Diable*, in which occurs a curious illustration of the magical virtue of hazel, and its associations with fire. So, in another Celtic legend known to us, the hazel switch in the farmer's hand took fire of itself as he was passing a haunted bush on the roadside by night. M. Luzel's Breton studies deserve a longer notice than our space can afford them here.

Traditions, Superstitions et Légendes de la Haute Bretagne; Contes populaires de la Haute Bretagne; Essai de Questionnaire pour servir à recueillir les Traditions, les Coutumes et les Légendes populaires. Littérature orale de la Haute Bretagne. (Paris: Maisonneuve.) The writers who compile books on a subject which, in not the most fastidious English, they designate "folk-lore," drawing their material from printed volumes, supplemented occasionally by newspaper cuttings, might turn with profit to the several works of M. Paul Sébillot, which have been written on quite an opposite plan. They comprise popular tales, superstitions, ghost stories, and other old-world lore of the same farrago. All have the peculiar merit and charm of things derived direct from simple, often unlettered, men and women; and the source of each item is carefully indicated. It is a thing to be looked for that the traditions of Brittany should have certain affinities to those of Ireland. The Bretons themselves seem not unaware of the close relationship of these, the two most interesting members of the Celtic family. "The maidens of Erin and the maidens of Arvor," said Brizieux, "are but severed fruits of the one branch of gold." The *Lavandières de la Nuit* and the *Bean Sidhe*, beetling clothes at a ford at night with the mournful cry, "*Oh! Oh!*" are probably but differentiations of one superstition. We hear of a spell to transform an animal by stroking it with vervain and repeating thrice, "Saint Ronan of Ireland." There is a sort of hobgoblin or *púca*, *Mourioche*, which under different forms terrifies the nocturnal wayfarer at Matignon; and of a man greatly alarmed it is said, "Il eu a peur comme s'il avait vu Mourioche." One cannot but be reminded of an Irish proverb used under similar circumstances, "He saw Morogh," or "He saw Morogh, or the bush was next him;" though the Morogh in question is said to have been an historical personage, Morogh O'Bryen, sixth Baron of Inchiquin, of evil renown for his devastations. What is told of a phantom sheep, the *Mouton-Errant*, recalls a like apparition encountered on Irish roads, *The Mope*, a black sheep, shambling along in the dark beside the ditch, with head down, and making no attempt to interfere with the traveller. A dragoon was one of a party one evening in a house in *Ród-buidhe*. The whisky ran short, and when a boy was asked to take the jug and go into Ballymore to get some, he refused. Everyone, he said, knew what was to be met on that road after dark. The soldier took the jug from him, mounted his horse, and set off himself. On the way he met a sheep, which prepared to attack him, when he ran his sword through it. The sheep disappeared, and the man found a rabbit skin transfixed on his weapon.

We could have wished that the love of popular traditions avowed in graceful French by M. Xavier Marmier in his Preface (*Contes populaires de différents Pays, recueillis et traduits par Xavier Marmier, de l'Académie française*), had prompted him to give his readers some few notes on his narratives, or even some

due to the sources from which they were drawn. These tales are related with great grace and simplicity; but M. Marnier is rather hasty in accepting current mythological explanations. "*La Belle au Bois dormant*, un mythe. C'est la nuit silencieuse réveillée par le rayon du matin" (p. x). "C'est l'Aurore printanière ou plutôt c'est le Printemps lui-même," says M. Luzel (186-8). We offer no comment on these divergent theories, or guesses, beyond remarking that most of what is written about the Dawn in European mythology inspires in us only distrust. One point, however, concerning the type of stories in question seems to us to be fairly clear—that the island wherein the Beauty, in several stories, has her abode is nothing but the Isle of the Blest, a land of sleep and of death; and that the woman herself is closely related to Calypso and Circe. In some cases the lake is crossed by a swan; in others by a ferryman who has been at this work for ages, and who would find a substitute in any unwary wight who should enter the boat heels foremost (*Contes Lorrains*, p. 101). We seem here to plainly enter the Charon and Swan-Knight cycle of myths—myths relating to the voyage of the soul to the other world. The central figure may be recognised in "Fair-haired Calypso," in Golden-headed Niamh (who vainly endeavours to detain Oisín in the Land of Youth), in the Lady of the Lake of mediæval romance, and in the Beauty with the Locks of Gold.

A word may be added on the brochure of Count Charenay, *Le Fils de la Vierge* (Havre), a paper which should commend itself to those persons—they seem not to be numerous among us—who have real interest in mythology, and curiosity about mythological lore. It draws its materials from out-of-the-way printed sources, is itself printed in a French provincial town, and its contents throw occasional light from unexpected quarters on superstitious legends and beliefs. Thus, a conjecture advanced by ourselves that the various superstitions concerning saliva were to be explained by the notion of a *vis generativa*, is here turned into certainty by a strange legend of the Quiches, of the maid Xquiq impregnated by the spittle, falling on her hand, from the skull of Hunhun-Ahpu, a hero of the Attis type, which speaks out of a calabash-tree.

DAVID FITZGERALD.

SELECTED BOOKS.

GENERAL LITERATURE.

- CONWAY, Monsire D. Thomas Carlyle. Chatto & Windus. 6s.
 DICKY, E. England and Egypt. Chapman & Hall. 8s.
 GRATIER, G. Etude sur le Sauvage du Brésil. Paris: Maisonneuve. 5 fr.
 OATES, the late F. Matabele Land and the Victoria Falls: a Naturalist's Wanderings in the Interior of South Africa. Ed. O. G. Oates. C. Kegan Paul & Co.
 PASARGO, L. Drei Sommer in Norwegen. Reiseerinnerungen u. Kulturstudien. Leipzig: Schlicke. 6 M.
 RAY, W. F. Newfoundland to Manitoba. Sampson Low & Co. 6s.
 ROLLER, Th. Les Catacombes de Rome: Histoire de l'Art et des Croyances religieuses pendant les premiers siècles du Christianisme. Paris: V. A. Morel & Cie. 250 fr.
 ROSCHER, W. System der Volkswirtschaft. 3. Bd. Nationalökonomik d. Handels u. Gewerblisses. Stuttgart: Cotta. 12 M.
 SIRET, Ad. Dictionnaire historique et raisonné des Peintres de toutes les Ecoles. 2^{me} Livr. Paris: Firmin-Didot. 7 fr. 50 c.

THEOLOGY.

- BRUSTON, Ch. Histoire critique de la Littérature prophétique des Hébreux depuis les Origines jusqu'à la Mort d'Isaïe. Paris: Maisonneuve. 5 fr.

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CORRESPONDENCE.

THE AMERICAN TEXT OF THE REVISED VERSION.

5 Bank Buildings, London, E.C.: July 25, 1881.

The attention of our clients, the Universities of Oxford and Cambridge, has been called to the ACADEMY of the 16th inst., in which there is a paragraph at p. 48 relating to the Revised Version of the New Testament. In commenting on the American edition in preparation by Messrs. Ford, Howard and Hulbert, of New York, you incidentally observe that no copyright will be violated by the introduction of that work into this country.

As the legal advisers of the universities, we think it right to correct this statement, for we cannot doubt that the work in question, if it contains the information alleged, would be a violation of the rights of the universities if the book is offered for sale in this country; and in that event it would be our duty to take the necessary steps to restrain the sale.

We understand that the ACADEMY has a considerable circulation in America; and your observations, if not corrected, might lead Messrs. Ford and Co. and other persons interested to forward the book to England for sale, and their so doing might inflict upon them a considerable loss and sacrifice.

We shall be glad, therefore, if in an early edition you will take the opportunity to correct the assumption—and, as we venture to think, an erroneous one—at which you have arrived.

FRESHFIELD & WILLIAMS.

[We give all publicity we can to this letter. But we think it right to add that the words of our note are not accurately quoted in it. They were as follows: "We apprehend that no copyright would be violated by its introduction into this country." On the legal point, we submit to correction, as not being sufficiently informed of the facts; but, in the interests of the public, we can only repeat our regret that the American text of the Revised Version is not available to English readers.—ED. ACADEMY.]

ENGLISH MSS. IN THE BODLEIAN LIBRARY.

Oxford: July 26, 1881.

Dr. Neubauer's letter, showing the progress that is being made with the Catalogue of the Bodleian MSS., is interesting and satisfactory. I knew that much had been done in this direction, but, being an outsider, I could not speak with the same certainty and accuracy as Dr. Neubauer.

Still, although his acquaintance with foreign libraries is incomparably greater than mine, I cannot but doubt whether, at any of the larger libraries, reliance continues to be placed on a guide so misinforming as a catalogue made two centuries ago. Certainly, with regard to the Bibliothèque Nationale at least, what I have seen would lead me to infer that their working catalogue for French and mediæval MSS. (I cannot speak as to any other) is much superior to Bernard's.

Whether this be so or not, no blame of any kind can attach to the Bodleian staff. They have revised and extended the Catalogue so far as the funds placed at their disposal would admit, and they have done it extremely well. The point of my letter was, not to find fault with persons, but with the system, or rather lack of system, under which the study of the language and literature of our forefathers lies neglected at Oxford, in the midst of an extraordinary wealth of unexplored or half-explored materials. Without depreciating Homer, or Thucydides, or Aristotle, it is surely allowable to think that a liberally educated Englishman has much to do also with Chaucer, Bradwardine, the romance-writers, and Wyclif. How much longer will Oxford contemptuously or indolently reject a study which Germans, and even Frenchmen, are eagerly prosecuting?

To illustrate by instances this apathy and its effects. Who in England has ever written an original work on the mighty conception of the Saint-Graal, with the vast Arthurian literature, in great part English, which is connected with it? Who in England knows—or, at any rate, has written—anything about the singular and racy "Troy-book" (Laud, 595), mentioned in a note to Warton's *History of Poetry*, the writer of which, if I mistake not, was acquainted not only with Guido of Colonna, but with Euripides? Who has ever given us a description of that large and curious romance "The Siege of Jerusalem" (Digby, 230), of which Warton quotes the first lines, but says nothing further? It is attributed in the catalogues sometimes to Adam Davy, sometimes to Lydgate, but is, I believe, judging from the fresh naïveté of the style, older than either. Who has ever given us a rational and critical account of the poems of Lydgate, to whom the foolish Ritson ascribed 251 distinct works (*Bibliographia Poetica*, fifteenth century)? Not that I mean to suggest that all the unpublished works of Lydgate should be printed; but they at least deserve rational description, and they have never received it. Who has ever told us anything of those remarkable linking-poems by Thomas Occleve, in which he frames several of his larger pieces, and speaks of Humphrey Duke of Gloucester and the sieges of Cherbourg and Rouen? Such matters as these, with scores of similar questions, would have been attended to long ago if we had possessed a school of English studies in this university. We have no such school, because the ordinary Oxford don despises such studies—"naso suspendit adunco"—and will do nothing to encourage them. Even in the University Commission which has been lately considering our wants, it is credibly reported that great opposition was raised to the erection of even one chair of English literature; it was suggested that to bring down a brilliant lecturer from London now and then would solve every difficulty! The end of all this will be that English scholarship will take flight from the inhospitable shores of the Isis and Cam, and find a welcome and a home on the unsavoury banks of the Irwell. The revolutionary Parliament of the future will then make a present of the Bodleian MSS. to the Victoria University; and will it not serve us right?

T. ARNOLD.

DEAN STANLEY ON "GREEK TOPOGRAPHY."
Combe Vicarage, near Woodstock: July 25, 1881.

By way of supplement to Mr. G. A. Simcox's memoir of Dean Stanley, I would mention the Dean's article on "Greek Topography" in the first number of the *Classical Museum*, which appeared on June 1, 1843. The peg on which the article may be said to have been hung was the second edition of Col. Leake's *Topography of Athens, with Some Remarks on its Antiquities*. This had been published in 1841.

This article was, I think, the first thing published by its author, excepting his Oxford prize compositions. It is very characteristic; and it may be regretted that it can only be read as a portion of a number of a periodical.

JOHN HOSKYNs-ABRAHALL.

SCIENCE.

SPITTA'S GRAMMAR OF EGYPTIAN ARABIC.

Grammatik des arabischen Vulgärdialectes von Aegypten. By Dr. W. Spitta-Bey. (Leipzig.)

THE importance of an exact study of local dialects is now a commonplace of philological science; and within the Semitic field the principle that such dialects are legitimate outgrowths of the inner forces that dwell in every living tongue, often displaying the true nature of the language to which they belong in a light which no mere study of the fixed forms of a literary idiom can supply, has been admirably vindicated and illustrated by Nöldeke's labours in the Aramaic dialects. But, meantime, the Arabic dialects have been suffered to lie neglected. The language of the Qor'ân and the ancient poets, which never corresponded exactly to the daily speech of any part of Arabia, has continued to attract the undivided homage of scholars, who have been accustomed to speak of vulgar Arabic as a mere corruption of the literary idiom, and have set down their observations on its peculiarities much in the way in which vulgarisms in European tongues were spoken of before the rise of modern philology, and for the most part without any attempt to do justice to the fact that "vulgar Arabic" is not one, but a multitude of local dialects, each of which demands separate study. Under these circumstances, Dr. Spitta's book, in which the phenomena of one of the most important and vigorous Arabic dialects are registered with marvellous fullness and precision, classified and discussed on the best scientific methods, is more than a valuable gift to philology; it constitutes a new departure in the study of Arabic.

The difficulty of the task which our author has accomplished can only be estimated by those who have themselves some practical acquaintance with the dialect of Egypt—or, to speak more strictly, of Cairo; for Egypt is a large word, and Dr. Spitta, true to his principle of distinguishing the nicest shades of local usage, avoids everything that does not belong to the popular speech of the capital. Few Europeans have had opportunity to give such precise definition to their linguistic collections. The traveller who passes from province to province insensibly acquires a composite dialect. In many towns of the East there is no fixed local idiom, because the population is mixed and constantly shifting. No one could write a grammar of the dialect

of Jeddah, or even of Mecca. In Cairo itself, the European first comes into contact with a floating population not purely Egyptian. Even the American missionaries, who know some sections of the natives of Cairo better than any other Franks, have mainly to deal with Syrians and Copts, and habitually use a dialect not precisely identical with the vernacular of the Cairene Moslem. Long years of residence in a purely Arab quarter, and special facilities acquired through his official position, gave Dr. Spitta-Bey peculiar facilities of observation, which he has utilised with unflinching industry, so that the present volume rests wholly on what he has heard with his own ears, noting every new form, as it came up in talk, on his shirt-cuff.

One great merit of the work is that, by eschewing the Arabic character, and transcribing everything in Roman letters, it offers for the first time a picture of the phonology of 'an Arabic dialect. The best European scholars will be ready to confess that their knowledge of the Arabic consonants is imperfect, their treatment of the vowels purely conventional. The three vowel-marks admitted in written Arabic are not the signs of individual vowel-sounds, but of classes of sounds shading into one another by imperceptible *nuances*. Without some knowledge of these *nuances*, many phenomena even of the literary language are totally inexplicable. Do European grammarians, for example, recognise that in actual speech *i* and *u* meet in an intermediate sound similar to the German *ü*, and so, in point of fact, are in many cases freely interchangeable? Yet this simple observation throws light on a whole class of grammatical questions. Again, Dr. Spitta has given for the first time an accurate discussion of the accent in spoken Arabic, for even the essay of Lane leaves much to be desired in this direction. The weight given to the secondary accent (Hebrew *metheg*), which in certain cases entirely overpowers the principal accent (as in *hammi'let*, she laded), is one of the most striking features of the dialect, and of the highest importance for comparative philology. For it is well known, and appears more clearly than ever from Dr. Spitta's book, that the phonetic decay of the grammatical forms in vulgar Arabic presents a close parallel to the decay which in Hebrew had already taken place when the pronunciation of the Old Testament was fixed. The differences which accompany this resemblance largely depend on the place of the accent, and are not to be fully explained without reference to the laws formulated by our author. Another very important feature in the work before us is the exhaustive treatment of the syntax, which, though comparatively simple, is full of interest. The rich collection of illustrative examples in this as in all other parts of the book will be peculiarly serviceable to those who desire to speak the Egyptian dialect. The student who has worked carefully through the grammar and examples will find no great difficulty in the texts printed at the close of the volume, and, with a little practice of the ear, ought to be able to acquire very rapidly a tolerable fluency in conversation.

It may be said, however, that, though Dr. Spitta's *Grammar* does not absolutely

presuppose a knowledge of literary Arabic, no one can be advised to begin it without acquiring the elements of the acedence of the written speech. It has been customary to speak very contemptuously of the Egyptian dialect as of a corrupt jargon largely influenced by Coptic. Dr. Spitta, on the contrary, informs us that, while a moderate number of Coptic loan-words were taken over by the conquering Arabs or remained in use among the Arabised Copts, he has found no trace of a Coptic influence on the grammar; and he judges that a better knowledge of the dialects spoken in the Hijáz and Negd would explain many peculiarities of the Egyptian dialect. This remark quite accords with my own limited observations in these districts. The Egyptian dialect is indeed markedly distinguishable from that of Central Arabia, and an inhabitant of the Negd notes it as inelegant. But this inelegance lies mainly in the bad pronunciation of the more difficult consonants—a corruption which extends far wider than Egypt. The proper difference between *ḥ* and *ṣ* on the one hand, between *ḏ*, *ḥ* and *ḳ* on the other, is almost as much lost in Syria as in Egypt; and even the Cairene *ethlipsis* of *ḳ* is common in some towns of Palestine. The correct lisping pronunciation of *ḥ* I have never heard except from natives of the Negd or the upper Hijáz. The townsmen of the Negd pronounce *ḳ* as *ḥ*, but in *Tāif*, and, I think, among the inhabitants of the adjacent Negd, it has a distinct force. Along with these refinements, the dialects of Central Arabia have a much more sonorous pronunciation, laying nicer stress on distinctions of quantity. But the vowels and diphthongs are pronounced more nearly in the Egyptian than in the Syrian manner. The exorbitant *imāla* and long drawing diphthongs of Syria are far more offensive to a correct ear than any Egyptian idiosyncrasy. Dr. Spitta directs special attention to the Egyptian hard *g*, which he justly assumes to be older than the current pronunciation as *j*; appealing to physiology, to the cognate languages, and to the observations of Wallin as to the persistence of the hard pronunciation in parts of Arabia at this day. For my own part, I have never heard *j* from a native of the Negd. The townsmen of 'Oneiza and the 'Oteiby Bedawins agree in the use of the hard *g*, which reaches right up to the plain of 'Okath, the very frontier of the Hijáz and the old meeting-place of the Arab tribes. As soon, however, as one enters the true Hijáz, in the district of *Tāif*, the soft pronunciation begins. Thus I write Negd and Hijáz as the natives of each pronounce the name of their own district. Even beyond Arabia the hard *gim* is not exclusively Egyptian. I have heard it at Samaria, and was informed that it predominates throughout the mountain district of Nablús. On the other hand, the men of Upper Egypt, where the supposed Coptic influence on pronunciation should be strongest, pronounce the letter with a peculiar softening approaching to *j*. The received doctrine that *j* is the right pronunciation presumably entered Europe through Syrian Christians at Rome.

Before closing, I must say a word of the eleven tales, taken down from the mouth of

a petty shopkeeper in Cairo, which follow the grammar, and have much that is interesting apart from their philological value. The themes are often old, one of them, as Dr. Spitta points out, being found in Sindbân and another in the Qyrq Wezyr, while a third is closely allied to the old Scottish story of the idiot and the professor of signs. But the variations are purely Cairene, and display Cairene life and habits of thought with a vividness surpassing anything that has yet been published. Even Harûn er-Rashyd and Abû Nuwâs are translated in the eighth story into pure Egyptian with an effect inimitably humorous. The best stories are too long to quote here; but it is to be hoped that the author, who supplies no translation in the present volume, will yet supplement the collection from the stores still in his portfolio, and place the whole before the general public. In the meantime, those who cannot read Arabic may turn with advantage to the collection of three hundred proverbs and eleven popular songs, of which a German version is supplied.

W. ROBERTSON SMITH.

CURRENT SCIENTIFIC LITERATURE.

Note-Book of an Amateur Geologist. By John Edward Lee, F.G.S., F.S.A. (Longmans.) Love of hammer and of pencil has led Mr. Lee, for upwards of half-a-century, to spend much of his time in visiting localities of geological interest, and in sketching such scenes and sections as appealed to his scientific tastes. This zeal for geological study may be traced to the early influence of the late Prof. John Phillips, who remained throughout life an intimate friend of the author's, and a frequent companion in his geological excursions. From Mr. Lee's extensive series of note-books, a number of the more interesting sketches and diagrams have been selected for publication in this volume. The result is a collection of upwards of two hundred lithographic plates, commencing with some sections taken in the Isle of Wight as far back as 1829. In Mr. Lee's *Note-Book* we find sketches made not only in England and Wales, Scotland and Ireland, but in France, Germany, Switzerland, Italy, Belgium, Denmark, and Sweden. To have attempted the description of so wide a range of subjects would have been an appalling task, and the author has very wisely contented himself with only just sufficient explanatory text to make the illustrations intelligible. Altogether, there are about ninety pages of letterpress; still, the volume is essentially a geologist's picture-book. Those who enjoy the personal acquaintance of the genial author are aware that he divides his attention between geology and archaeology. In his present *Note-Book* he promises that, if sufficient encouragement be extended to his undertaking, he may be tempted in due course to issue a companion volume, containing his antiquarian sketches. We unfeignedly hope that this promise may receive speedy fulfilment.

Beneath the Surface; or, Physical Truths, especially Geological, shown to be latent in Many Parts of the Holy Scriptures. By Edward Duke, M.A., F.G.S. (London: Hatchards; Salisbury: Brown and Co.) Mr. Duke is at once a diligent Biblical scholar and a lover of natural science. This combination of studies has led him to conclude that geology and the kindred sciences offer strong evidence in support of the divine inspiration of the Scriptures, inasmuch as the language of the writers is in many cases so accurately scientific as to be far in advance of the knowledge of their age. There is no doubt that his arguments are often

ingenious, but, to our notion, they are decidedly over-strained, and will tend to create a smile in scientific circles. What we have been in the habit of regarding simply as poetical expressions, he accepts as serious scientific assertions. For example, in such an expression as "He taketh up the isles as a very little thing," Mr. Duke sees a direct allusion to the expansive force of internal heat in upheaving masses of land! Nevertheless, the tendency of the book is unquestionably wholesome, since it urges upon Biblical students the claims of natural science.

A List of European Birds; including all Species found in the Western Palaearctic Region; the Nomenclature carefully revised by H. E. Dresser, F.L.S., &c. (Porter.) Besides serving as a convenient summary of European birds, this useful list contains blank spaces for memoranda on each species, and serves as an excellent index to the author's great work, *The Birds of Europe*. Prof. Huxley's classification is followed; and the nomenclature has been thoroughly revised, and may be regarded as the standard authority which at present exists on the subject. Six hundred and twenty-three species of birds are here named; and a glance at them shows the wealth of Great Britain in bird-life, inasmuch as at least 360 are permanently represented in the British Isles, or have been from time to time taken in them. We have not found a single misprint among so many technical names; but why should *cotyle* be rendered *cotile* in the case of the three sand and rock martins? Greek nomenclature is only misleading unless it be exact.

Guide to the Literature of Botany. By B. D. Jackson. (Published for the Index Society.) The Index Society could not lay out for itself a more useful field of labour than in presenting workers in any branch of science with an adequate catalogue of the literature in their particular field. This has been admirably done in the case of botany by the secretary of the Linnean Society. Founded, to a certain extent, on Pritzel's well-known *Thesaurus*, the new Guide by no means follows that author in its method. Mr. Jackson has not attempted to give the title of every treatise by every author on all branches of botany, but rather to guide the student to every work which he would find it necessary to consult in working up a subject. Thus an earlier less complete treatise is omitted in favour of a later more complete one by the same author, or even, in some cases, in favour of one by a different author founded upon it. In the case, however, of works overlooked by Pritzel and of those published since the *Thesaurus* down to the end of 1880, its aim is to be complete. A more important deviation from Pritzel's plan is that the titles are arranged systematically under various heads—an immense convenience for consultation; while any possible inconvenience that might result from this arrangement is prevented by a copious alphabetical Index of both subjects and authors. As far as we have at present been able to consult the volume, its value is commensurate with the great labour evidently bestowed upon it.

THE first number of the sixth volume of the *Bulletin of the United States Geological and Geographical Survey of the Territories* contains an important article by Prof. Asa Gray and Sir J. D. Hooker on the Vegetation of the Rocky Mountain region, and a comparison of it with that of other parts of the world: a result of their recent scientific visit to that district. The striking difference, which has so often been remarked, between the floras of the eastern and western sides of the North American continent is accounted for by these distinguished botanists on the hypothesis that the Atlantic flora has been derived more

from Northern, the Pacific flora more from Southern latitudes. The recession of the glaciation of the Glacial epoch they believe to have taken place earlier on the Atlantic side of the continent than in the more elevated central and Pacific regions; and hence the pre-Glacial flora has been more completely restored to the former than to the latter. The Pacific region, while preserving a small number of boreal types, has been mainly replenished from the Mexican plateau; and this is especially true of the flora of Arizona and New Mexico, and, to a certain extent, of that of Nevada, Utah, Western Texas, and California. Of the two prevalent types in the North American flora, the boreal-oriental prevails in the north, and is especially well represented in the Atlantic flora, as well as in that of Japan and Manchuria; while the Mexican plateau element gives its peculiar character to the flora of the whole south-western part of North America, with the exception of the highest mountains, where the boreal flora still survives.

The Laws of Health. By W. H. Corfield, M.D. (Longmans.) Dr. Corfield, who is medical officer of health for a large and important London parish, has embodied in this small volume a mass of most useful matter, attention to which would save many thousands of lives annually in our large cities. He treats of personal hygiene, air, ventilation, food, water supply, removal of refuse matter, communicable diseases, small-pox, and vaccination. The book should be found in every parish library, and may be specially recommended to members of boards of guardians and other parish authorities.

The Abbott's Farm; or, Practice with Science. By Henry Tanner, M.R.A.C. (Macmillan.) In this work, which is written as a story, and in which the facts, scientific and otherwise, are communicated in conversations, the author, a competent authority on such subjects, has traced with much care and ingenuity the best methods of making a farm profitable. At such a time as the present, when farming prospects are anything but satisfactory, the book will particularly commend itself to all thoughtful farmers.

An Elementary Course of Practical Physics. By A. M. Worthington, M.A., F.R.S., Assistant-Master at Clifton College. (Rivingtons.) We heartily wish Mr. Worthington success in his attempt to systematise a course of school instruction in practical physics. The difficulties are considerable, partly from the nature of the operations to be performed and partly from the costliness of apparatus. Mr. Worthington shows, however, in this little book that it is possible, with a very small outlay for laboratory appliances, to arrange a series of experiments, each of which involves a measurement of some kind, and which are carefully graduated in point of difficulty. The simplest operations are to find the dimensions of a rectangular block, the diameter of a sphere, the centre of gravity of a triangle, &c. From these we pass on to elasticity, the pendulum, torsion, the density of fluids, verification of Boyle's law, specific and latent heat, &c., and finally to the determination of the expansion of air and of mercury, which will be found, we think, somewhat difficult operations. Minute instructions are given respecting the way in which observations are to be recorded. The system and method inculcated cannot but have a good influence in a boy's education.

Practical Botany for Elementary Students; introductory to the Systematic Study of Flowering Plants. By D. Houston. (Stewart's Educational Series.) This little book consists of descriptions of fifteen well-selected typical plants

illustrative of the natural orders required of students who take up subject xv., or "Elementary Botany," for the South Kensington examination, or require to pass the botanical examinations of the London University. The method of treatment follows that adopted by Huxley and Martin in their *Practical Biology*. Each plant is treated exhaustively as far as its morphology is concerned. It will probably be found of very great practical value by students if they will only follow out the instructions accurately and perseveringly. The book concludes with a synopsis of the fifteen natural orders, and an Appendix containing a synopsis of the classification of British flowering plants, with diagnoses of the natural orders. Excellent polygraphed illustrations to accompany this work may be had of Mrs. Barnard, Leckhampton, Cheltenham.

NOTES OF TRAVEL.

THE Vienna Geographical Society intend to celebrate their twenty-fifth anniversary on December 12 and 13, on both of which days commemorative meetings will be held. On the first day, the president, Prof. Ferd. von Hochstetter, will deliver an address, and on the second the proceedings will conclude with a banquet.

THE managers of the Italian railways have announced their intention of making a reduction of fifty per cent. on their fares to all persons proceeding officially to Venice to attend the International Congress of Geography in September. This reduction, which has already come into operation, will extend to the charges for the carriage of geographical apparatus, &c., which may be sent for exhibition.

DR. NEIS, a French naval surgeon, has lately made three journeys in the interior of Cochin China, and has added a good deal to our knowledge of the country. On the first occasion, he visited the Mois of the Baria district, where he collected much ethnographical and anthropological information. In his second journey, he visited the upper course of the Dong-nai, which he ascended, being the first to see one of its head affluents. Owing to the wild nature of the inhabitants, he could not then follow up the most important branch of the river. In the region of the Upper Dong-nai, Dr. Neis found lofty mountains, forming a double chain, and separated by an extensive plateau, which took seven days to cross. He started with another officer on the third journey, in consequence of a native tribe having made overtures for French protection, and he was sent to the Upper Dong-nai to test their sincerity. On this occasion he succeeded in visiting the Traos tribe, which usually refuses to hold any intercourse even with its neighbours. Dr. Neis followed the Dong-nai through the labyrinth of mountains among which it rises, and has fixed the position of its source. This last journey, which extended over more than 300 miles, completes the work of the two previous expeditions.

IN the course of a recent journey in the equatorial provinces of Egypt, Dr. Emin-Bey, when a few miles below Wadelai, on the Nile, saw some lofty mountains to the westward, which he was told were situated in the Boi country. This would appear to confirm the position given to the Mboi mountains in the map of their discoverer, Dr. Junker. In January last, Dr. Emin-Bey despatched an expedition to open the country west of the Albert Nyanza, and some stations were then formed between the Monbutto country and Kallika. He intended to visit these himself, after making a journey into the Niam Niam country.

THE Livingstone (Congo) Inland Mission have received intelligence of the safe arrival of the steam-launch *Livingstone* on the Congo. She

had been on a trial trip from Banana up to Nokké, below the Yellala Falls, and has proved very suitable for the navigation of the river. The strength of the expedition will be increased by the arrival of reinforcements at the end of August, and will then consist of twenty Europeans. Of these, two have a competent knowledge of medicine, three of navigation, two of engineering, one of printing, and several of carpentry, building, and agriculture. Strong hopes appear to be entertained that the head station of the mission will be established at Stanley Pool before the rainy season sets in.

THE Transcontinental survey party under Mr. Watson, to which we lately referred, proceeded to the Batavia River on the east coast of the Gulf of Carpentaria, after leaving Point Parker. The Queensland Government schooner *Pearl*, which has lately been engaged in exploration in that region, sailed some twenty miles up the river, and Mr. Watson's party afterwards went forty miles higher up by boat. He reports that there is abundance of timber, readily accessible, which could be used for railway purposes. It will be remembered that suitable timber was reported to be very deficient in the country through which the projected line is to run.

SCIENCE NOTES.

Microscopic Study of an Iron-ore.—We have received from Mr. M. E. Wadsworth, of Cambridge, Massachusetts, an interesting paper which he has recently contributed to the *Bulletin* of the museum at Harvard College, descriptive of a peculiar iron-ore occurring at Cumberland, in Rhode Island. The ore has been worked for many years, but its actual nature remained an unsolved enigma until Mr. Wadsworth undertook its microscopic examination. This examination showed that the mass of the ore consists of magnetite and olivine, with a plagioclase felspar locally embedded. It is, in fact, similar to the famous ore from Taberg, in Sweden, which has been described as a "magnetite-olivinite." The ore, or peridotite, of Cumberland is probably of eruptive origin, though its mode of occurrence is too obscure to allow such a conclusion to be drawn without the aid of microscopic study.

ON the nights of June 24 and 25 Mr. Huggins succeeded in obtaining two photographs of the spectrum of the comet which was then so brilliant in the northern sky, and is known to astronomers as *b* 1881. In a preliminary note contributed to the *Proceedings* of the Royal Society, Mr. Huggins thus summarises the results. Part of the light from comets is reflected solar light, and another part is light of their own. In one portion of the spectrum of this comet, the light emitted by the cometary matter exceeded by many times the reflected solar light. The measurement of the lines of the spectrum, and the comparison of their grouping, prove the presence in the comet of carbon, possibly in combination with hydrogen, and also, in Mr. Huggins's opinion, the presence of nitrogen. The latter conjecture follows as an inference from the presence of cyanogen, which cannot yet be regarded as proved. If true, we must further suppose a high temperature in the comet, unless the cyanogen is present ready formed.

AT the half-yearly general meeting of the Scottish Meteorological Society on July 20, the secretary, Mr. Buchan, besides giving an account of the observatory on Ben Nevis, read an important paper upon the temperature of the United Kingdom, based upon observations taken at about 300 different places during the past twenty-four years. The great influence of the Irish Sea, and also of the Atlantic, in affecting the course of the isothermals was pointed out. In winter, the average temperature of St. Kilda is as high as that of Penzance,

and the temperature of Cape Wrath as high as that of the Isle of Wight. Taking the British Islands as a whole, the mean annual temperature on the West coast is 52° F., being just one degree higher than the mean annual temperature on the East coast.

MR. F. A. B. OLIVER is preparing a memoir on Hailstorms for the Meteorological Society. He will be glad to receive any communications addressed to him at the Athenaeum, Glasgow, giving accurate particulars of the phenomena accompanying hailstorms, or references to previous publications on the subject.

THE existence of megalithic remains among the Basques has been so often doubted that our readers will be glad to know of an illustrated description of those in Alava, by R. Becerro de Bengoa, in the *Euskal-erria* of July 10. He speaks of many skeletons found in tumuli covering dolmens, respectively called "Hill of the Keltas, and of the Basques." It is much to be desired that these should be examined by some competent anthropologist. There still remain many more unexamined monuments in Alava, and we have heard of several on the borders of Guipuzcoa and Navarre.

WE learn from the *American* that an interesting series of observations are about to be instituted by a scientific party, under the direction of Prof. S. P. Langley, Director of the Alleghany Observatory, in order to determine by actual experiment the amount of heat given by the sun to the earth. Two necessary conditions for the successful execution of these observations are that they should be carried out in an arid region and on an elevated summit; and, accordingly, two stations, 3,000 and 14,000 feet respectively above the sea, have been selected in Arizona and Southern California, where the observers will have the advantage of working under dissimilar atmospheric conditions. It may be mentioned that the cost of these observations will be defrayed by a citizen of Pittsburgh, who, with somewhat unusual modesty, insists on his name being kept secret.

THE Belgian Museum of Natural History has just published the sixth volume of the Palaeontological section of its *Annals*, which forms a sequel to vols. ii. and v., by Prof. M. de Koninck, on the carboniferous fauna of Belgium, and is occupied with the first instalment of the author's description of the gasteropods. In the atlas annexed to the work are depicted no fewer than 207 species of this genus.

PHILOLOGY NOTES.

AT a recent meeting of the Académie des Inscriptions et Belles Lettres, M. de Rosny made a further communication concerning the results of his researches into the early history of Japan, to which we have before alluded (*ACADEMY*, June 18). He announces that he will publish shortly the translation, in two volumes, of a work of great antiquity, which he describes as the primitive national Bible of the Japanese. By the help of this work, he claims to discriminate with certainty what portion of the religion known as Sin-syuisism is really indigenous to Japan, and what portions derived from Chinese and Indian sources. He also hopes that he will be able to prove the connexion of the Japanese language with what is generally called the Turanian family of speech, and especially with the Mongolian, Tibetan, Tartar, Hungarian, and Finnish languages. As regards the history of writing in Japan, M. de Rosny now adds a third and older alphabet to the two already known—the one borrowed from the Chinese, and dating from the third century A.D.; the other, of Indian origin.

WE learn from Trübner's *Literary Record* that

Mr. C. R. Lanman, Professor of Sanskrit in Harvard University, has nearly ready for publication a Sanskrit Reader, with dictionary and notes. The first part, the text, embracing the first five chapters of the story of Nala, from the *Mahābhārata*, twenty fables from the *Hitopadesa*, six tales from the *Thousand and One Nights of Cashmere*, a selection from the *Laws of Manu* and the *Rig Veda*, ten legends from the *Brahmanas*, and chapters of the *Sutras* which give the wedding and burial ceremonies, will be in Sanskrit characters. The Sanskrit words of the dictionary and the notes will be in English.

THE *Arabischer Sprachführer für Reisende*, which Dr. M. Hartmann, chancellor-dragoman of the German consulate at Beyrout, has contributed to Meyer's convenient series, is a wonderful example of *multum in parvo*. It contains a grammar, a large number of useful conversations, a German-Arabic and an Arabic-German vocabulary, running altogether to nearly 400 pages; and yet it will go in the waistcoat pocket, and costs next to nothing. The feat is more remarkable because Dr. Hartmann gives in parallel columns two forms of everything—the form spoken in Syria, and that in Egypt, distinguished by different types. Not content with giving the meaning of a word, he often adds a foot-note replete with travellers' hints; and the usual useful tables are, of course, not absent. It is all in Roman or German character, and can be used without the smallest knowledge of the Arabic alphabet. What the traveller will make of it depends upon himself; but, apart from occasional errors to which this class of book is always liable, M. Hartmann's *vade mecum* will do all it can to remove his perplexities. It is the most useful little book of the kind which has yet come out, and travellers to Egypt this autumn who wish to do without a dragoman will, if they know German, find the *Arabischer Sprachführer* very serviceable.

WE learn from the *Revue critique* that two new volumes of the *Annales arabes* of Tabari have just been published at Leyden. These are the first part of the second series (pp. 1-320), edited by M. H. Thorbecke and S. Fraenkel; and the third part of the third series (pp. 641-960), edited by M. S. Guyard.

UNDER the title of *ἡλωσσικὰ παρατηρήσεις ἀναφερόμεναι εἰς τὴν νῦν ἐλληνικὴν γλῶσσαν*, Prof. C. S. Condos, of Athens, announces a work that ought to throw some light upon the development of Modern Greek. It is also stated that a considerable number of Modern-Greek MSS., from the fifteenth to the present century, have been presented to the library of the University of Athens by a Greek living at Bucharest.

MEETINGS OF SOCIETIES.

INDEX SOCIETY.—(Monday, July 25.)

ROBERT HARRISON, Esq., in the Chair.—Mr. H. B. Wheatley read the third annual Report of the council, a document of considerable length. The main object of this society was to build up gradually an encyclopaedic index, which, being in divisions, would be in the most handy of forms. It was expected that before the end of the present year an arrangement might be completed by which, for a small annual sum, the society may be accommodated with the use of an office in the neighbourhood of the British Museum. The Index of Obituary Notices for 1880 will be published in a separate volume. The Index for 1880 will be the largest yet issued, as it contains a considerable number of entries from American papers. There has been a steady annual increase in receipts.—The Chairman, in moving the adoption of the Report, congratulated the society on its satisfactory character. The progress of a society like that was necessarily slow. They had to get friends to do voluntary work, and they had to spend a portion

of their money in printing. It would be a great thing for them to have an office with a permanent official, for they mainly depended on voluntary work at present. They looked forward to the foundation of a library of indexes. They rejected no branch of knowledge, and earnestly invited an increase of members. There was a balance at the bankers' of £260.—Mr. Tomlinson, F.R.S., seconded the proposal, which was at once adopted.—On the motion of Mr. V. T. Wood, seconded by Mr. Gomme, thanks were passed to the auditors.—The new council was elected, the American Minister being president.

FINE ART.

THE STATUES OF LORENZO AND GIULIANO IN THE MEDICI CHAPEL.

SINCE I was so fortunate as to see the statue of *Giuliano de Medici* in its temporary position during the process of moulding, the new mould which covered up the *Lorenzo* has been removed, and I have been enabled to study this still more famous figure under equally favourable circumstances. Both statues were left on the floor of the chapel when, on the death of Pope Clement, the several artists engaged on the work were dispersed. The two "Captains"—so Michelangelo called them—were placed in their niches in the time of Duke Alessandro il Moro.

Vasari remarks:—

"Having returned to my usual studies, I had an opportunity to enter the new sacristy of San Lorenzo when I chose, where are the works of Michelangelo, he having gone to Rome, so that I studied them for some time with great diligence, especially as they were on the ground."

Like Vasari, I have studied them on the ground. I have given my impressions of the *Giuliano* in the pages of the *ACADEMY*, and I now add some remarks on the *Lorenzo* "il Penseroso." I have, however, to add to my description of the *Giuliano* that the feet are unfinished. This I did not see at first, as they were covered by the mould. When these statues were in their usual places, I thought that they were perfect in every part; this deception, for such it was, was due to the fact that the light in the chapel is deficient. I use the expression in an artist's sense—it is too diffused; the monuments are equally lighted on all sides, and consequently the *chiaroscuro* is imperfect, as is almost invariably the case when sculpture is placed in churches or museums; not even Michelangelo thought of so lighting the chapel which he designed that the statues should be favourably seen. The mediaeval sculptors alone understood the principles on which their works should be modelled to be effective in buildings lit with numerous windows, glazed with white or coloured glass. The sculptors of the Revival imitated ancient classic examples, which in their original condition were seen in the open air, and were perfectly adapted to the position. That they should appear to disadvantage within buildings, under a diffused light from ill-placed windows, is not surprising.

When, towards the end of his work, Michelangelo selected Fra Giovanni di Montorsolo to assist him, he chose a sculptor of high merit. The Pietà of this artist in San Matteo, at Genoa, rivals the more famous and better-known Pietà of the master himself, and in one respect excels it. Montorsolo copied too closely the unequalled dead Christ by Michelangelo; but in the Virgin Mother he adhered to the tender and touching type of the Middle Ages, so that his group is superior in expression. A relief, also a Pietà, which exists in the Albergo dei Poveri, likewise at Genoa, is invariably attributed to Michelangelo. It is, I am persuaded, by a follower of Montorsolo, and is one among many proofs how expression blinds most people to defective art. The so-called dying gladiator, spite of its commonplace form, by its expression will

maintain the position which it has won as long as it lasts. The *Penseroso* of Michelangelo in like manner will preserve its hold on the feelings and admiration of generations to come, although a near view of it shows that, technically, it is inferior to its companion, manifestly wholly the work of Michelangelo; while in the *Lorenzo* there is evidence in parts of the less powerful hand and style of Montorsolo. *Lorenzo*, like *Giuliano*, wears a Roman cuirass; down the back drops a narrow piece of roughly hewn drapery, a sort of scapulary with an aperture in it like a poncho, which the head passes through, while the scapulary falls on the chest in weakly designed folds. Drapery likewise covers the stool on which the statue sits, but this also is commonplace. The left elbow leans on a plinth, which may represent a box; it is covered with a small bit of drapery, and is decorated with the head of an animal in front, admirably carved. This box or plinth is but a makeshift; if the elbow rested on the thigh the figure would necessarily stoop too much.

It is in the cuirass that I think that I see the hand of Montorsolo. There is an absence of that display of muscles so characteristic of Michelangelo's work; the front of the body, from the pectorals to the base of the abdomen, is only blocked out, and suggests that hardly surface enough is left for finishing. The legs, which are crossed, show indecision in the action, and the knees are inferior in form to those of the *Giuliano*. The unfinished feet, as is not unfrequently the case in the great artist's works, are too flat, too low in the instep, although otherwise graceful in form; a tendency to make the feet too small in comparison with the proportions of the legs is characteristic of Michelangelo's design.

The capricious, it may be said bad taste in costume, chiefly introduced by Michelangelo, was perpetuated by his followers after the most absurd fashion. It is, in fact, not very long since we got rid of Kings dressed like Caesars, and statesmen like Roman senators. But the voice of common-sense was not dumb, even in Michelangelo's own time. Catherine de Medici, the Queen-mother of France, commanded her secretary to inform Michelangelo "that the King should be represented without curls"—his hair being straight—as like the portrait as possible, and that the armour should be a handsome modern suit. By a singular fatality the horse modelled from the design of Michelangelo was subsequently mounted by an effigy of Louis XIII. in Roman armour, with the appropriate addition of a full-bottomed wig.

With reference to this matter, I may mention that I have found the following remarkable statement in a despatch of Amerigo Salvetti, dated London, June 13, 1625:—

"The extraordinary courtesies shown towards the Duke of Buckingham, together with the noble gifts presented to him by their Majesties, must suffice for the present. They are said to be of great value, and to include that famous bronze horse which his Most Christian Majesty received from Rome from Signor Rucellai."

This, in all probability, refers to the bronze horse designed by Michelangelo, modelled by Ricciarelli about 1560, and subsequently sent to France. The statement may be merely Court gossip, for the Duke brought no such horse to England; but it is curious as containing an allusion to this important work of art.

I lament to say that the countenance of the *Penseroso*, having been frequently cast by ignorant moulders, has been oiled again and again, and is now black as Othello. So has it been possible to treat one of the greatest works of art in the world. Moulders destroy marbles as restorers ruin pictures, and the fault in both cases is traceable to their employers. The Medici statues, however, have been moulded

this time by Signor Lelli, a pupil of Bartolini, an excellent judge of art, with a profound respect for its works. The first casts from the new moulds are to be placed in the Florentine Academy on each side of the David; others of equal value in every respect go to the South Kensington Museum, where, if they are placed at a reasonable height and properly illumined by concentrated light, they may be better understood and appreciated than the originals in the Medici Chapel.

It may be of service to artists to be informed that for a short time they can obtain casts of the whole figures, or parts of them, from the new moulds.

CHARLES HEATH WILSON.

NOTES ON ART AND ARCHAEOLOGY.

It is evident, from the telegraphic reports in the daily papers, that a discovery of the first importance has been made in Egypt; but at present it is impossible to state accurately either the facts or their bearing upon Egyptian history. According to the Berlin correspondent of the *Daily News*, "no less than thirty-six well-preserved sarcophagi of almost all the kings and queens of the earlier Theban Dynasty have been brought to light . . . in a single catacomb in Upper Egypt."

THE sixth volume of the Catalogue of Oriental Coins in the British Museum, by Mr. Stanley Lane-Poole, has just appeared. It describes the fine series of coins belonging to the various Mongol dynasties descended from Chingiz Khan, including 350 pieces issued by the Ilkhans of Persia and 220 by the Khans of the Golden Horde of Kipchak. The coinage of the Jagatai Khans of Bokhara, the Khans of Kazan and of the Crimea, the Kerts of Herat, and the various dynasties—Jelairs, Muzaffars, &c.—which intervened between the collapse of the Ilkhans and the arrival of Tamerlane in Persia, are also included. The volume is illustrated by nine autotype-photographic plates, representing 140 coins; and, in the Introduction, the origin and divisions of the numerous Khanates sprung from the family of Chingiz are traced; and genealogical trees and parallel tables of contemporary Khans, or rival claimants for the Khanate, are provided for the assistance of the student. The Mongol writing, as it occurs on the coins, is also interpreted; and the characters which have hitherto defied identification on the coins of Ghazan, the Ilkhan of Persia, are at length explained. These characters had previously been studied by Schmidt, who attempted to read them as Tibetan letters, and to give them the signification of "ruler of the world." They were, however, submitted to the examination of M. Terrien de la Couperie, who has made the history of writing a special study, and he at once identified them as Bachspa, with the sound *Ma Kha san*, representing Mah(mud) Ghasan. The discovery is peculiarly interesting, partly because a dated Bachspa inscription is valuable, for, though specially arranged for Kublai Khan by the Lama Bachspa, and publicly decreed in China as the official writing in 1269, the character was soon overpowered by the adaptation of the Uigur writing which is known as Mongolian. The latter was officially recognised in 1286, and after 1354 we find no coins with Bachspa legends. The use of this writing in Persia about the year 1300 is, therefore, very interesting; but it has a further value in supporting the statements of the historians that Ghazan had introduced on his coinage a peculiar sign "difficult to be counterfeited." It was evidently unintelligible to the engravers, who speedily corrupted the forms of the characters. On the score of history, as well as palaeography, M. de la Couperie's discovery is important.

MESSRS. FOSTER, of 54 Pall Mall, announce for Thursday next, August 4, a sale of an exceptionally interesting character. They will

offer a collection of Peruvian jewellery, which is stated to have been contributed by the churches and patriotic inhabitants of Lima to be turned into money for the public necessities of their country. Most of the articles are church ornaments, of massive gold or silver, set with valuable gems; but there is also a large quantity of personal jewellery. Many of the objects are of sixteenth- and seventeenth-century workmanship. We have especially noticed an antique chased gold monstrance, ornamented with diamonds and other precious stones, weighing 378 oz.; and a life-size pelican of silver, with eyes and aigrette of large cabochon emeralds, weighing 718 oz. Barely has such an opportunity been presented to those who admire the antique art of South America, or who merely value the intrinsic worth of precious metals and precious stones.

THE late Mr. John M'Gavin, of Glasgow, has bequeathed Linnell's famous picture, *The Coming Storm*, to the Corporation of Glasgow. Mr. M'Gavin paid no less than 3,000 guineas for this work. The remaining pictures belonging to the deceased, which form one of the finest collections in the West of Scotland, will probably be sold.

A FINE-ART exhibition is to be opened at Stonehaven in August. The attractions include a replica of Mr. Millais' portrait of Mr. Gladstone, and several pictures by Raeburn.

It is satisfactory to learn from the *Report* of the Society of Arts that Barry's great wall-pictures, which underwent skilful cleaning last year, are still in a good condition, and likely to remain so. However mistaken we may now consider Barry to have been in his notions of high art, he undoubtedly deserves that the work he accomplished under so much difficulty and privation should be carefully preserved and handed down to posterity in as fine a state of preservation as possible. If for no other reason, the Great Room of the Society of Arts will always be interesting to the art student as the greatest achievement of a school of art that exercised a distinct influence over men's minds in its day, but whose lofty aims did not save its adherents from disastrous failure.

AN exhibition of Spanish and Portuguese art, in rivalry of that now open at South Kensington, will be held near Lisbon in September. The palace at Janellas Verdes, half way between Lisbon and Belem, is being got ready for the purpose.

THE Municipality of Berlin have decided to have a large photographic reproduction taken of A. von Werner's great picture representing the Congress of Berlin. This will be presented to all the Sovereigns who were represented at the Congress, and to all the plenipotentiaries who took part in it.

M. JACQUES BLOCKX, JUN., of Anvers, has published (Ghent: E. Vanderhaeghen) a pamphlet descriptive of his process of mixing oil-colours with dissolved yellow amber, whereby the colouring assumes a hard and brilliant appearance, and all necessity for using varnish is done away. This invention is said to date from 1867, but it did not come before the public until the Paris Exhibition of 1868. Visitors to the Belgian Historic Art Exhibition of 1880 may remember a study of flowers by Robert Mols, and a picture of Charles V., as a child, by van Beers, which were both produced with colours prepared by M. Blockx's process.

IN the August part of *The Great Historic Galleries* will be given, in addition to a copy of the Duke of Westminster's famous *Blue Boy* by Gainsborough, reproductions of a most interesting collection of twelve small historic portraits, known as the Stuart Miniatures, now in the possession of the Rev. E. J. Edwards, of Trentham Vicarage. Ten of these originally belonged

to James II., who took them to France, and, intending to reclaim them, deposited them with Louis XIV. when at St.-Germain. They lay neglected in the Jewel Office at Paris till they were returned to England at the beginning of this century. They were then given to Mr. Edwards (the father of their present owner) in recognition of State services. They are by Nicholas Hilliard, Peter Oliver, and Isaac Oliver; and they represent, among others, James I., his sons the Princes Henry and Charles, Queen Henrietta Maria, Elizabeth, and Mary Queen of Scots. The remaining two are Charles II. and James II., by Petitot. All these are of undoubted authenticity. They were exhibited at the South Kensington Museum some years ago.

PROF. CARL TORMA's account of the excavations in the amphitheatre at Buda (Ofen) appears in the current number of *Transactions* of the Hungarian Academy, under the title of "Amphitheatrum Aquincensis pars septentrionalis; relatio de effossionibus illic factis." Unfortunately, this interesting monograph, being written in Magyar, will not be accessible to many scholars interested in Roman antiquities. But a summary account of it in German is given in the *Ungarische Revue*, edited by Dr. Paul Hunfalvy. We notice in the inscriptions the epithet "omnipotens" given to the goddess Nemesis, which has not yet been found elsewhere. Not less curious is the double attribute given to officials in the following inscription:—

"DEAE DIANA NEMESI AUG[USTAE] HONORIBUS ET FA[V]ORIBUS G[A]II JULII VICTORINI EQ[UI]T[US] P[UBLICO] AEDILI II VIRALI ET T[IT]O FLAVIO LUCIANO Q[UESTORI] II VIRALI PONTIFICIBUS Q[UI]NQUEV[ER]NALIBUS COL[ONIAE] AQ[VI]NCI P[UBLICI] HYLLIANUS ANTESTIS NUMINI RIUS[DEM] DEAE POSUIT V KAL[ENDAS] IULIAS AEMILIANO ET BAS[ILIO] CO[N]S[ULIBUS]."

Among the antiquities found by Prof. Torma are also sixty-six coins, of which the earliest is of the time of Vitellius, and the latest of the time of Valens.

THE *Repertorium für Kunstwissenschaft* is mostly taken up this month by J. E. Wessely's "Supplement to Handbooks of Prints." This Supplement describes a number of early or rare states of engravings by German, Flemish, and Dutch masters that have been mostly overlooked by Bartsch and other writers. Such a work is, no doubt, extremely valuable, only it seems unnecessary to fill with it the pages of a Journal. It ought to have been at first, as it no doubt will be eventually, published separately. The other articles of this number deal with the publication of the Leonardo da Vinci MSS. and the reform of written character at the time of the Renaissance. This reform greatly interested several of the great masters of the time, and Herr Dehio has found a MS. in the town library at Munich, written or copied by the well-known Nürnberg physician, Hartmann Schedel, which treats of this subject. It is supposed by Herr Dehio to have some relation to Leonardo da Vinci, but the question he discusses is too complicated to be explained here.

A NEW edition of Dr. Lübke's *History of the Renaissance in Germany* is now being brought out in monthly numbers by E. A. Seemann, of Leipzig. The text has been carefully revised by the author, and the number of illustrations is greatly increased.

THE *Revue critique* states that M. Allmer, well known for his studies in epigraphy, undertook last year, despite his old age and infirm health, a journey of investigation through Southern France, in which he discovered many inscriptions hitherto inedited or badly copied. The result is a collection of two thousand, which M. Allmer proposes to give to the world in a special periodical, to be entitled *Revue épigraphique du Midi de la France*, which he will distribute to subscribers at an almost nominal price.

THE STAGE.

STAGE NOTES.

At the Criterion Theatre they have an admirable knack of giving us the old dish with a new name. The story there presented is generally of the same order, and, if its incidents vary, it is the habit of the place that they shall be interpreted either by the comedians to whom we are best used, or by others of like calibre. To depart widely from the probabilities of actual life; to depict the impossible in an entertaining fashion; to be witty, if that can be managed, but at all events to be boisterous—these are the aims of Criterion comedy, and they are generally attained. If the new piece, called *Flats*, which was produced last Saturday, is even a little noisier than some of its predecessors, it is also even a little merrier. Mr. Sims's dialogue has decided wit, and it is by no means all borrowed from *Les Locataires de Monsieur Blondeau*. Our mention of the title of the piece on which the new production is founded prepares the way for the reader to be informed that *Flats* does not deal, as might be supposed, with the fortunes of persons of especially limited intelligence, but with the conditions of life in those many-peopled abodes known as Queen Anne's Mansions or as Cornwall Residences. The intrigue is not worth relating, as such comic force as it has could not be conveyed in narrative. It is a dexterous arrangement for the display of the extravagancies of more than one good comic actor. Mr. W. J. Hill, Mr. Owen Dove, Mr. Giddens, and Mr. Maltby are the principal actors. Of the actresses, Mrs. Alfred Mellon is the one best known to fame; but, if she is funny at the Criterion, she has hardly the opportunity to be powerful. The younger ladies have not much to do; but if, whether they do anything or not, they can succeed in looking pleasantly, it may be presumed that their appearance in such a piece as *Flats* is by no means unjustified. It has been said that at the Criterion much of the acting is simply bustling. That is sometimes true, and, as far as the efforts of the present company are concerned, it is not untrue of the performance now given. But the greatest master of bustling on the contemporary stage—he upon whom in this respect the mantle of Charles Mathews has fallen—is not included in the cast of the new play. Mr. Charles Wyndham is absent from the theatre.

Now that the Meiningers have gone from us, a word may be said in review of their series of performances, and it may be confirmatory of that which was spoken in these columns when the Grand-Ducal company made its first appearance. The Meininger troop is organised with skill, led with enterprise, actuated by worthy artistic aims; its efforts are never squandered upon what is wholly stupid because it may likewise be highly popular. But the company, which prides itself so much on the training of its members, trains its humblest more successfully than its most exalted; and, devoting itself in laudable fashion to secure intelligence in those who have nothing to say, omits to provide itself with genius in those who have everything to do. The scenery and appointments are good, but the advertisements concerning them which were inserted in the papers have been ridiculous exaggerations. Perfect scenic effects are not things to which the English stage is new; and, moreover, perfection in the art of acting is more important than perfection in what are merely the art's accessories. The Meiningers must be praised for the possession of their speciality. No part is badly performed, though they have not banished the mediocre and the dull. On the other hand, no part, unless it is played by Herr Barnay—who is not a true Meininger at all—is played by a man of genius. The Meininger people may have helped to teach us a lesson surely first commended to us by the perfection of

the Rotterdam performances and by those of the Comédie Française, but they cannot have disabused us of the impression that the presence of something more than an all-round respectability is necessary if we would obtain the highest pleasure which the theatre can give.

MR. IRVING, in bidding good-bye to his London audiences a few days ago, announced some of his plans for the season which is to begin at the remote date of Boxing Night. He proposes to produce *Coriolanus*—according to old arrangement—but it is not to be produced until after some performances of *Romeo and Juliet*. These performances, moreover, will be preceded by the revival of a comedy which everyone will be interested to see again, for, though in its construction *Two Roses* may appear a *genre picture* too small to fill the Lyceum stage, it affords one character-study which gives scope to any actor of intellectual subtlety, and which Mr. Irving has known how to deal with quite perfectly. Mr. Irving's reputation was much slighter even when he had finished playing in *Two Roses*, some ten years ago, than it is now, and in some respects it was legitimately so, since he had been practised and proved in a much smaller round of parts; but the part of Digby Grand is one which will be found to have remained among his very best. In its humour and its engaging cynicism it is indeed unrivalled—almost, necessarily, far better than any other comedy part which the actor has played, though we do not underrate his Doricourt in *The Belle's Stratagem* nor his Modus in *The Hunchback*. These do not give him the opportunities which he discovered in the Digby Grand of Mr. Albery's piece.

THE theatrical season is well over. Nearly every West End playhouse of importance is either empty or tenanted by the enterprising people who, somehow, are always found willing to try the forlorn hope of amusing stray sojourners in London during the month of August; and it is probable that for a few weeks there may be no material with which to occupy columns in which only what, from one point or another, is worth noticing is sought to be brought under notice. Our record will be resumed so soon as there may be occasion for it.

THE "PHORMIO" AT THE ORATORY SCHOOL, BIRMINGHAM.

ON Tuesday, July 19, the *Phormio* of Terence was performed by the boys of the Oratory School at Edgbaston before a distinguished audience. As was the case last year with the *Eunuchus*, which was then represented under the name of the *Pincerna*, the play had been prepared for acting by Card. Newman, who also wrote the Prologue. The *Phormio*, fortunately, requires less modification than the *Eunuchus*—none, indeed, beyond the change of a single character. In justification, if justification were needed, the Cardinal observes that Terence himself was but little more than a clever adapter of the New Comedy of Menander and Apollodorus. The Prologue was written both in Latin and in English. We here give the English version:—

"What Attic Terence wrote of old for Rome,
We in our northern accents hie to-night;
What heathen Terence spoke to heathen ears,
We speak with Christian tongues to Christian men;
Doing the while this service to the bard,
That the rare beauty of his classic wit
We by our pruning make more beautiful.

"O happy art, which Terence never knew,
But they have learned who aim in everything
To choose the good, and pass the evil by!
These, as they pace the tangled path of life,
Cleanse from this earth its earthly dross away,
And clothe it with a pure supernal light,

"Neighbours and friends, what I have more to say—

It is not much—concerns our actors here—
Fresh, tender souls, and palpitating hearts:
Boys, who, though boys, essay the parts of men,
And are the first within this Catholic fold
To represent a classic comedy.
Be kind—they strive with no inglorious aim;
Where they do well, applaud; and, if in aught
They shall come short, be mild and merciful.

"Prologue enough; let Davus enter now,
And lend his ear while Geta tells his tale."

The parts were acted with great spirit. The mixture of cunning and affection for his young charges in Geta, the slave; the timidity of the married young dandy, Rutipho; the swagger of Phormio, the Robert Macaire, the most important personage in the piece; the irascibility of Demipho; the terrors of the bigamist, Chremes, in the presence of the injured and indignant mother and matron, Nausistrata, were rendered with intelligence, humour, and that indefinable grace which is rarely wanting in the young.

It must be added that every advantage has been taken of the present state of antiquarian research in the preparation of the tunics and togas of the old men; the cloaks, wigs, sidelocks, pig-tails, and other dandyisms of the young; and the back scene was a capital painting of the Acropolis and a street in Athens.

The pronunciation of the Latin would have merited the approval of the pedant James in *Nigel*, who declares that ordinary English Latin can be understood by no other nation on earth but ourselves. Latin is still, as it was in James's day, the common tongue of the learned in old Catholic seats of education to which various nationalities resort.

THE "ANTIGONE" AT THE EDINBURGH ACADEMY.

ON the evening of Friday last, July 22, the boys of the Edinburgh Academy gave a representation of the *Antigone* of Sophocles, with the music of Mendelssohn. The hall where the performance took place, though designed for purposes quite different from histrionic display, lent itself admirably to the occasion. A stage, tastefully decorated by Mr. Nicholson, one of Mr. Ruskin's Oxford pupils, was erected at the end leading into the largest class-room, which was used for dressing; four other class-rooms, which also communicate with the hall, serving as cloak-rooms. The audience, which was a brilliant and appreciative one (including, as it did, the best Greek scholars in Edinburgh), numbered about nine hundred, and was accommodated quite comfortably in the gallery and body of the hall.

The chorus consisted partly of present and partly of former pupils, the first appearing on the stage and taking part in the dialogue, while the second, screened from view, contributed the singing. An orchestra, conducted by Mr. Carl Hamilton, completed the musical equipment. It is right to add that the parts of Kreon and Teiresias were undertaken by two of the masters, and the duty of prompter by a third. The dresses were supplied from London, and added much to the picturesqueness of the scene.

The last, and possibly also the first, performance of the *Antigone* in Scotland took place about thirty-six years ago; and it may be gratifying to the handsome boy who personated Antigone to know that his immediate predecessor in the part was Miss Helen Faucit. The emphatic success of the performance (due in a great measure to the exertions of the stage manager, a former pupil and *dux* of the school) will probably lead to its repetition another year.

MUSIC.

The Lyrical Drama. By H. Sutherland Edwards. In 2 vols. (W. H. Allen & Co.)

THESE two very entertaining volumes contain a collection of essays on the subjects, the composers, and the executants of modern opera. We must be content to state that Mr. Edwards writes in a pleasing and entertaining manner on a variety of matters, and to call attention to some of the principal chapters. In one part of the book our author says many hard things about people who make mistakes, and therefore it is only fair to say that his own volumes are by no means free from errors. Mr. Edwards is not accurate in saying that Donizetti only wrote one sacred work, or that Bellini never produced any Church composition. He does not give a correct list of the instruments used in Monteverde's *Orfeo*, and makes a strange statement with regard to Handel and his rivals. He speaks of *Preciosa* as a work "whose claim to be regarded as opera has never been denied." The date of Adelina Patti's birth is wrong; and the year of her first appearance in London is given as 1851.

Our author has much to say about *Faust* and *Don Juan*, two of the most popular legends of modern and mediæval Europe. Spain has its *Don Juan*—just as Germany has its *Faust*-legends, but of these Mr. Edwards makes no mention. They would, however, have helped him to trace an important point of resemblance—viz., the deeds of magic performed by both; and also have prevented his remarking as a notable point of difference the fact that, though both go to the devil at last, *Faust* deliberately sacrifices himself, while *Don Juan* incurs the same penalty "without having made any bargain on the subject." According to the popular Spanish versions, *Don Juan* had made a compact with the devil (*vide Die Saga von Don Juan*, von Dr. A. Kahlert; Freihagen, 1841), and performed deeds of magic. Though the compact is thus mentioned, no details are given, and we would venture to offer a reason for this omission. We learn from Don Francisco Torreblanca, *Daemonologia sive de magia naturali* (1623), that compacts with the Evil One were of two kinds—silent or expressed. *Don Juan*'s may have been of the former kind. As an example of the silent compact, we may quote the tale of the young student in the time of Caesarius (thirteenth century). The devil asks him, "Vis mihi homagium facere?" The young man makes no answer, but allows Satan to press a stone in his hand. While speaking of Spanish Sagas, we would mention the celebrated one of Vicedominus Theophilus, which has been made the subject of a drama by the Spanish poet Calderon de la Barca. It bears striking points of resemblance to some of the *Faust*-legends.

Mr. Edwards gives an interesting account of the original Spanish drama on the subject of *Don Juan* by the celebrated Tirso de Molina, and of the various Italian, French, and English imitations. He has a good deal to say about the celebrated "catalogue of conquests" of which *Gilberti* makes so much in the Italian version. He admits that Ben Jonson speaks of a similar catalogue in a play produced more than half-a-century

before *Gilberti*'s piece. The natural inference, we presume, would be that *Gilberti* copied from Ben Jonson, or that both drew from some original source. Mr. Edwards seems, however, to think the credit of the invention rests with *Gilberti*, and makes these curious and, we think, somewhat illogical remarks:—"Ben Jonson's mention of a catalogue is at least suspicious," and again, "He may really have imagined it."

The *Faust*-legend is one of absorbing interest, and much space is devoted to it in the first volume. John *Faust*'s activity as a magician, says our author, "dates from the end of the fifteenth century." From the best available authorities, however—such as the second Preface of the old *Faust*-book of 1587, J. Wier's work *De præstigiis daemonum*, Widman, Tritenheim, and others—we would rather say the beginning, or near the middle, of the sixteenth century. Mr. Edwards notices *Spier*'s earliest version of the *Faust* story, published in 1587, but says nothing about a second and important edition published in the following year, nor of the *Histoire prodigieuse de Jean Fauste*, par Viet. Palma Cayet (1598), a French translation of the *Faust*-book. A few words might have been given about Lessing, who, in 1759, conceived the idea of writing a *Faust* drama, of which fragments have been published; also about Friedrich Müller's *Situation aus Faust's Leben*, Klinger and Lenau's *Faust*. We are not in any way complaining of Mr. Edwards' account, which is very readable and interesting; we merely wonder why he should have noticed in such detail the various versions of the *Don Juan* story, and not also have alluded to the important works just mentioned in connexion with the *Faust*-legend.

Three chapters are devoted to *The Flying Dutchman*, *Tannhäuser*, and *Lohengrin*; and in the course of the book there are frequent allusions to Wagner and his art-theories. Mr. Edwards evidently likes singable passages, striking symmetrical tunes, and shapely operas; and, though he acknowledges the greatness of the German reformer, he seems to look upon him as a ruthless iconoclast. Mr. Edwards tries the effect of ridicule, for his descriptions of the plots of *Tannhäuser* and *Lohengrin* are unpleasantly burlesque in tone. He seems to be doing all he can to prevent himself and his readers from becoming too much absorbed or interested in the story or plot. For example, he says: "*Tannhäuser* gives *Venus* to understand that he has had enough of this sort of thing." Again, "*Tannhäuser*, the late worshipper of *Venus*, consents to return to his friends, in the hope apparently that all will be forgotten." And, once more, he speaks of the *Lohengrin* drama as including, among other things, "three marches, four grand pageants, and five horses." In this opera he admires the Prelude, *Elsa*'s prayer, *Lohengrin*'s farewell to the Swan, his declaration of love, the finale of the first act, the bridal and marriage marches of the second and third acts, and the duet of the third, and yet ventures to say that, in *Lohengrin*, "everything is admirable except its musical substance." He is pleased that for once Herr Wagner has "tempered the wind," and that *Elisabeth*'s

prayer in *Tannhäuser* is not rendered inaudible "by the blasting of trumpets and trombones." If Mr. Edwards were carefully to examine the score he would find that in very many places the trumpets and trombones cease from blasting. In chap. xx. he tells us that, according to Dr. Hueffer, the story of *The Flying Dutchman* can be traced back as far as the sixteenth century; but soon afterwards he informs us that "neither Dr. Hueffer nor anyone else can trace the legend of *The Flying Dutchman* farther back than a number of *Blackwood's Magazine* published in 1821." He makes a strange remark about the *Senta* ballad which space will not allow us to notice.

Two chapters are devoted to Dictionaries of Music. Mr. Edwards specially admires *Diderot*'s great work as "the most readable, the most interesting, and, in many respects, the most instructive of all encyclopædias." He tells us it could be read from beginning to end by anyone possessing ordinary tastes; and he might have added, and an extraordinary measure of spare time. He gives a long account of the *Devin du Village*, of which Rameau declared "that, in spite of its weakness and incorrectness, the music was much better than anything Rousseau could produce." He next turns to Rousseau's *Dictionnaire de Musique*, which he describes as a "work abounding in errors, but affording excellent reading." He supplies some very interesting quotations from the long article or essay on the opera. The translation of one of them appears to us incorrect. Rousseau says, "quoique l'objet soit le même" (i.e., to depict energy of feeling and violence of passion), "le Poète et le Musicien, trop séparés dans leur travail, en offrent à la fois deux images ressemblantes, mais distinctes, qui se nuisent mutuellement." By this we understand that, the poet speaking to the mind, and the musician to the ear, they ought to combine to make the same impression, but that, being (in practice) too separated in their labours, they produce two images resembling each other, yet distinct, and therefore doing injury to each other. Mr. Edwards translates thus: "Though the object of the poet and of the musician is the same, they are too much separated in their labours to produce at once two images resembling each other, yet distinct, without mutual injury." In noticing the Liszt article in Dr. Grove's Dictionary, he tells us that, "in this country, Liszt's compositions are all but unknown." There are many pieces by Liszt which it would be wise not to present to an English or any other audience, but of his more important symphonic and sacred works (thanks to Mr. W. Bache and others) a fair proportion at any rate has been heard in England.

Mr. Edwards wonders how composers of ability can be persuaded to take musical degrees. He might have quoted *Handel*'s reply on being asked one day why he did not take one: "Vat de dyfil I trow my money away for dat wick de blockhead wish? I no want."

There is an amusing misprint at the close of this chapter. Mr. Edwards quotes from Herr Pauer: "Rubinstein is a composer of Titanic force." It is scarcely necessary to say that pianist ought to take the place of the word "composer." J. S. SHEDLOCK.

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